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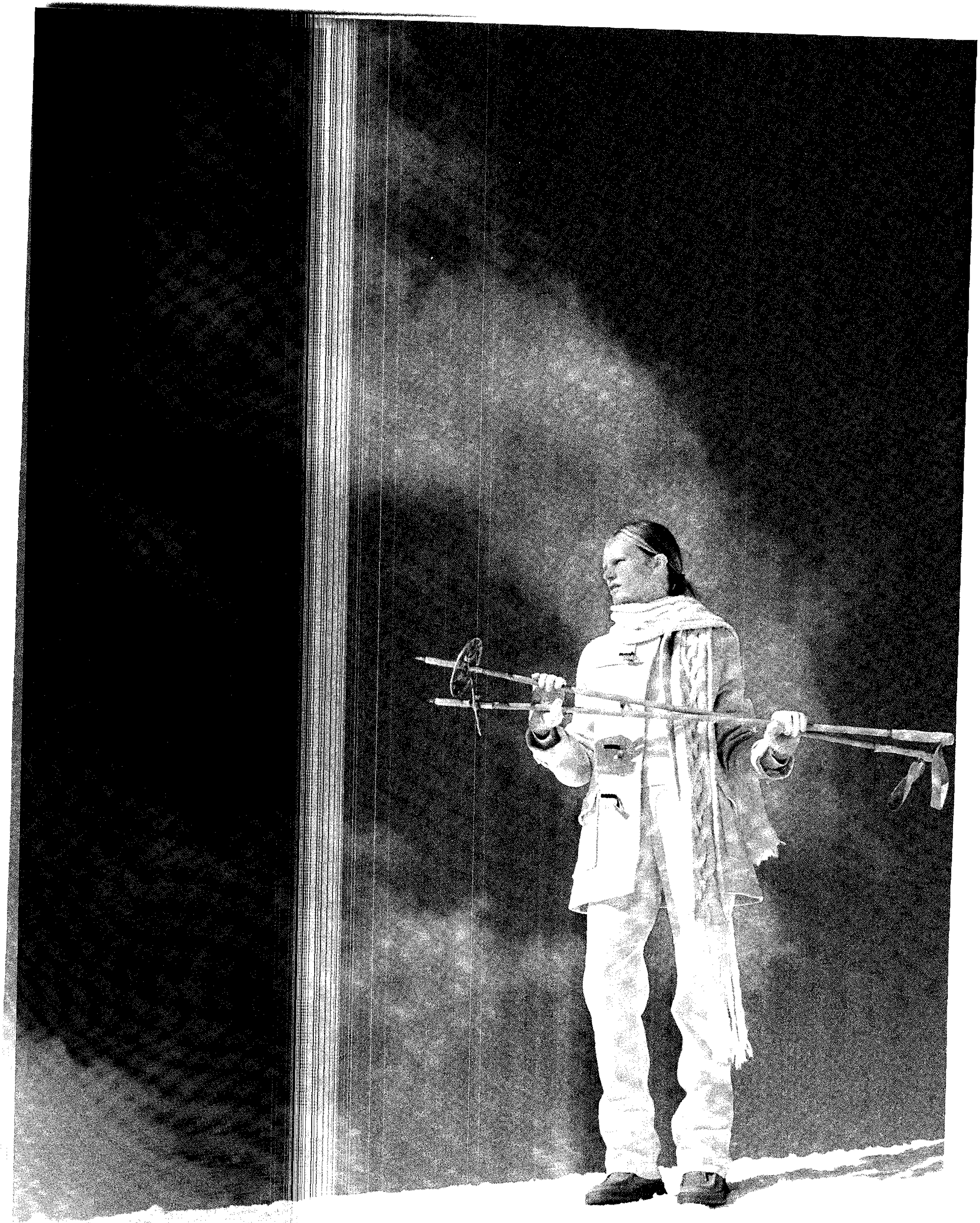

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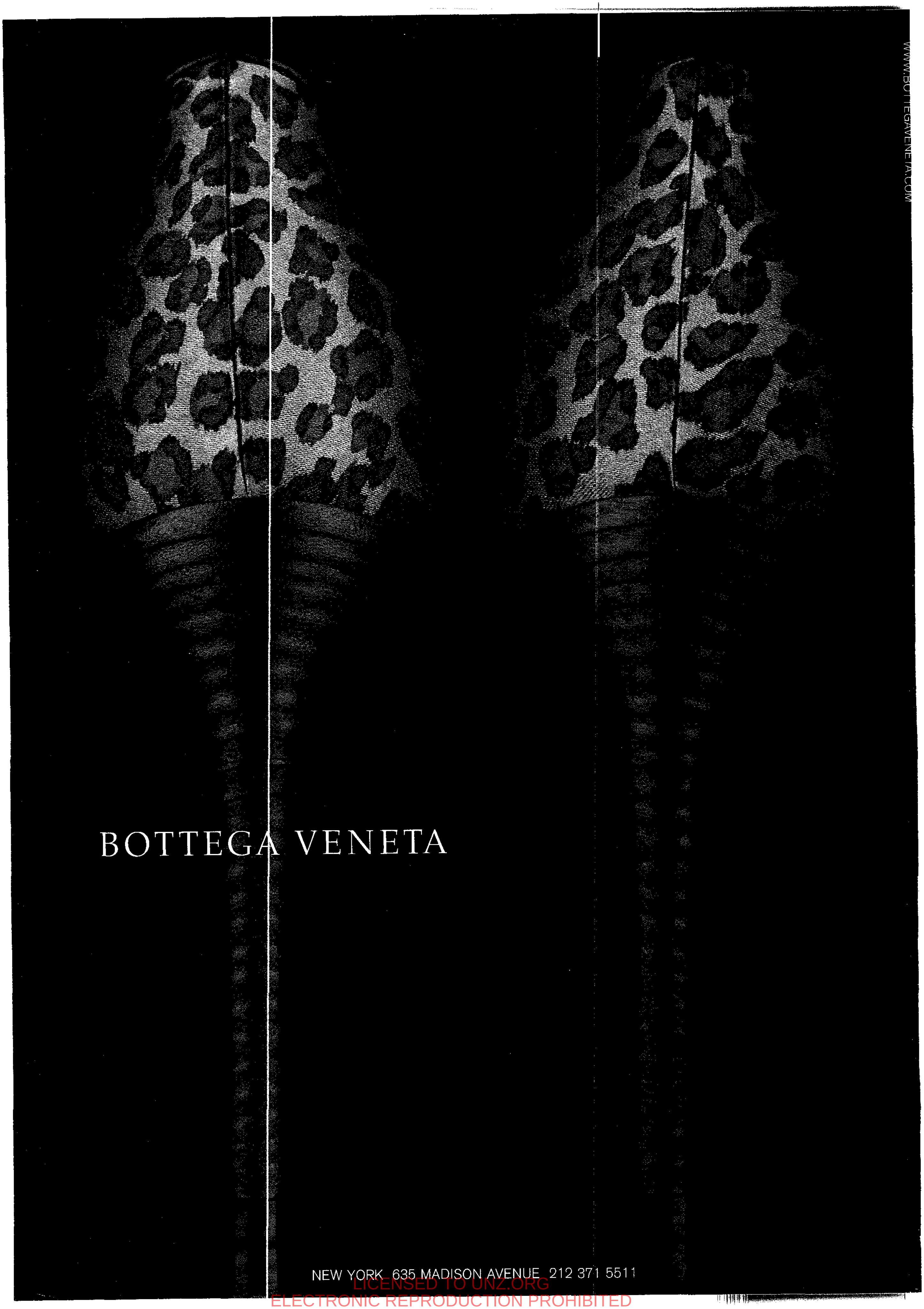
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34 **No Ordinary Joe** By Meryl Gordon
When Al Gore added Connecticut senator Joe Lieberman as his vice-presidential nominee, it seemed a risky move—an Orthodox Jew on a national ticket!—to just about everyone. Except Joe Lieberman. In fact, Lieberman has his eyes set on the *top* of the ticket, and he's taken his message to 31 states since January 2001. His name recognition and centrist policies might make him a formidable candidate in a general election. If only he can psych out Al Gore.

38 **Backs on Track** By Joanne Kaufman
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ON THE COVER: PHOTOGRAPHS: TOP ROW, LEFT TO RIGHT, STEVE GRANITZ/WIREIMAGE; CHARLES REX ARBOGAST/AP PHOTO; LISA ROSE/GLOBE PHOTOS; ROBIN PLATZER/TWIN IMAGES; JIMI CELESTE/PMC; HENRY MCGEE/GLOBE PHOTOS; ROBIN PLATZER/TWIN IMAGES; DIMITRIOS KAMBOURIS/WIREIMAGE; BOTTOM ROW, LEFT TO RIGHT, WALTER WEISSMAN/GLOBE PHOTOS (2); ANDREA RENAULT/GLOBE PHOTOS; JOHN BARRETT/GLOBE PHOTOS; ROBIN PLATZER/TWIN IMAGES (2).

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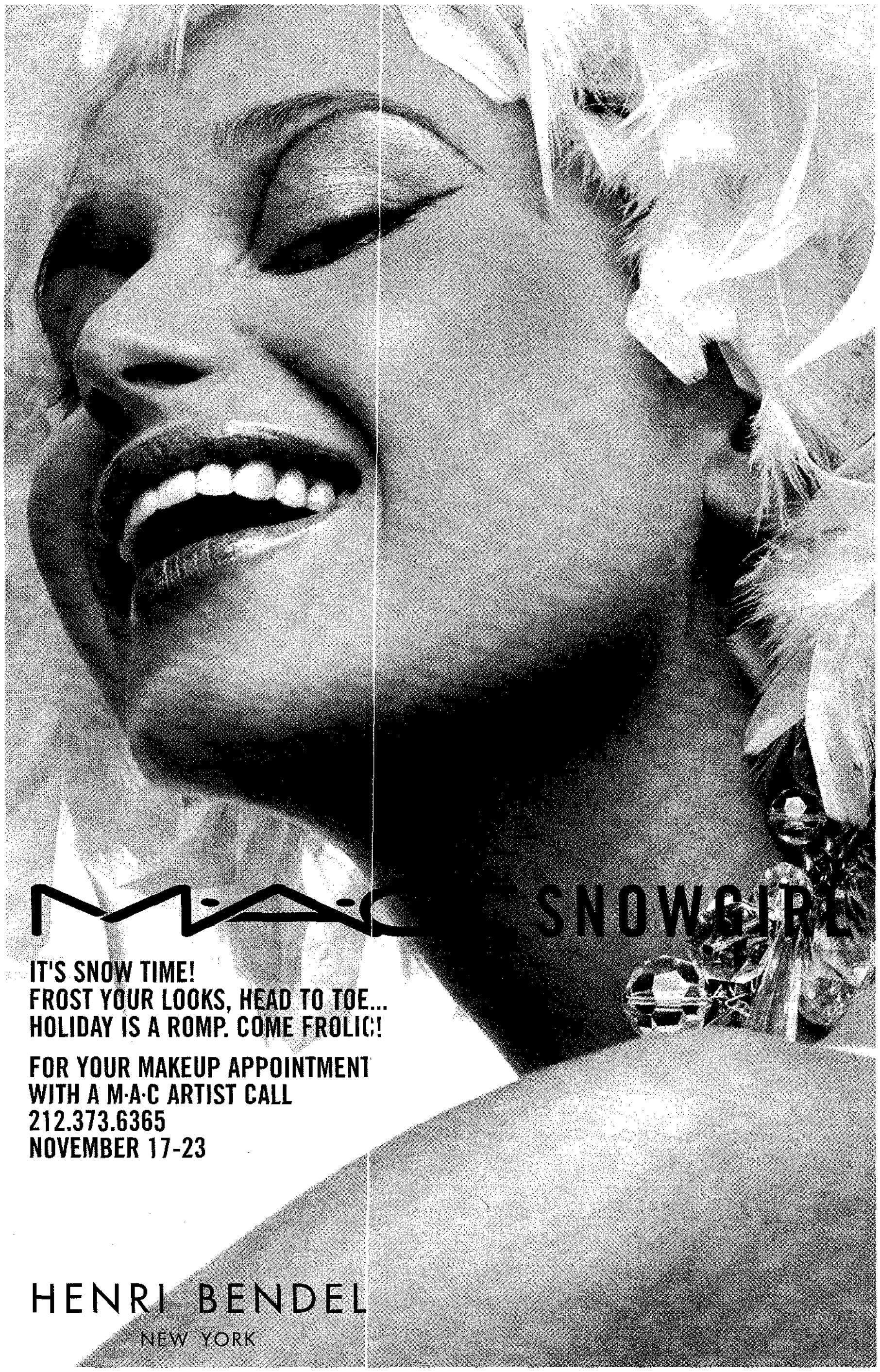
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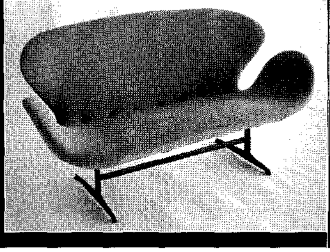
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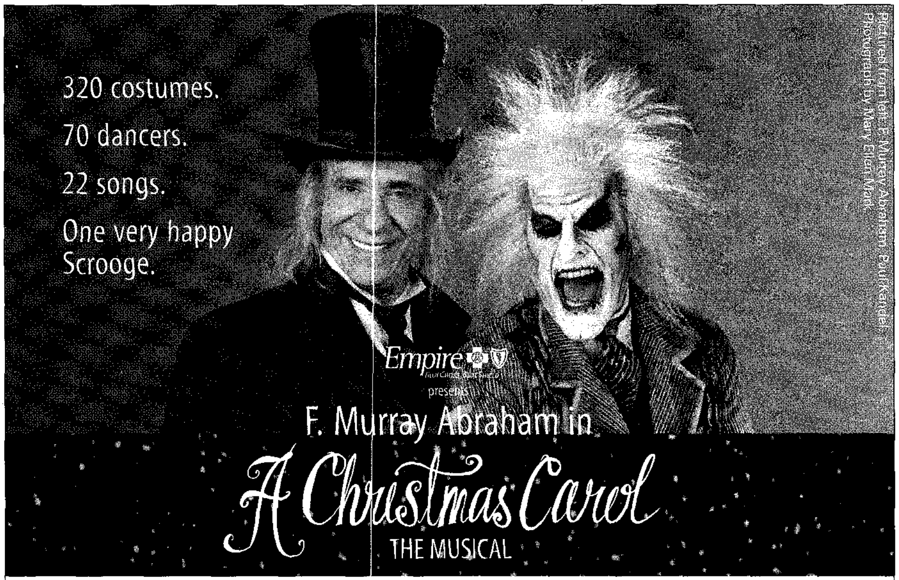

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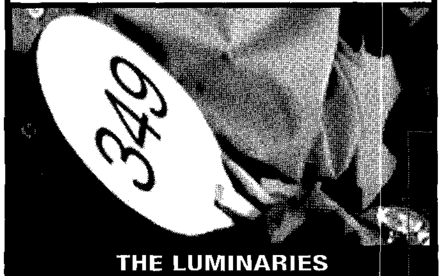

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Letters

> **"New York has a winning team:**
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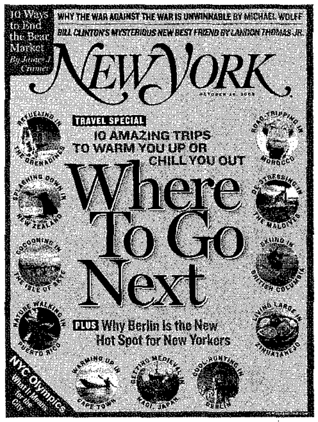
> **—Laura Brown**

Neu York, Neu York

As a native New Yorker who moved to Berlin over a year ago, I found your articles on the German capital ["Berlin Calling," by Amy Larocca, and "Bohemian Rhapsody," by Ethan Brown, October 28] to be right on the mark. While many German journalists continue writing obituaries of the "Neu-Berlin," your pieces smartly point out just why this city appeals to New Yorkers: affordable living, a thriving art scene, and, of course, a rich cultural history. However, I was somewhat disappointed that you were unable to resist proclaiming Berlin "the new Prague." The Americans' overrunning of Prague is still legendary in these parts. But Berlin, with its 3 million-plus inhabitants, is unlikely to become Neu York anytime soon. (Or perhaps that's just wishful thinking.)

Troy J. McMullen, BERLIN, GERMANY



10 Ways to End the Bear Market By James J. Cramer

WHY THE WAR AGAINST THE WAR IS UNWINNABLE BY MICHAEL WOLFF

BILL CLINTON'S MYSTERIOUS NEW BEST FRIEND BY LANDON THOMAS JR.

NEW YORK

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PLUS Why Berlin Is the New Hot Spot for New Yorkers

NYC Olympics What It Means for the City

The three Berlin restaurants you recommended in your travel issue were French, Vietnamese, and Thai. Did it occur to you that travelers abroad are often interested in the native food of the country they are visiting?

Dan Harrison, BRIARCLIFF MANOR, N.Y.

Continental Divide

Michael Wolff seems quite enamored of the "nuanced" European approach to foreign policy, compared with President Bush's simplistic, one-dimensional strategy ["This Media Life: War, Simplified," October 28]. Mr. Wolff's problem, and that of most of the intelligentsia and European leaders, is glaringly simple: the refusal to recognize evil. Europe has a lot of trouble distinguishing between terrorists and freedom fighters, and has romanticized the likes of Arafat, Castro, and Hugo Chávez. It took someone like Bush to hold Arafat accountable for terrorism and finally restore some moral clarity to the Israeli-Palestinian crisis. So even though simpletons like Reagan and Bush call evil what it is without the flair of a Continental diplomat, their intransigence has accomplished more than Mr. Wolff's refined scruples ever will.

Ari Weitzner, BROOKLYN

Liberty for All

It is true that New York seems to be in a sporting rut of late ["Gotham: War Games," by Hugo Lindgren, October 28], but there is another alternative besides learning to like hockey or opening our hearts to the Nets. How about backing a team that consistently makes the playoffs? New York has a winning team: the New York Liberty, the 2002 WNBA Eastern Conference champions. Too bad we have to wait until next summer to see what they'll do next.

Laura Brown, MANHATTAN

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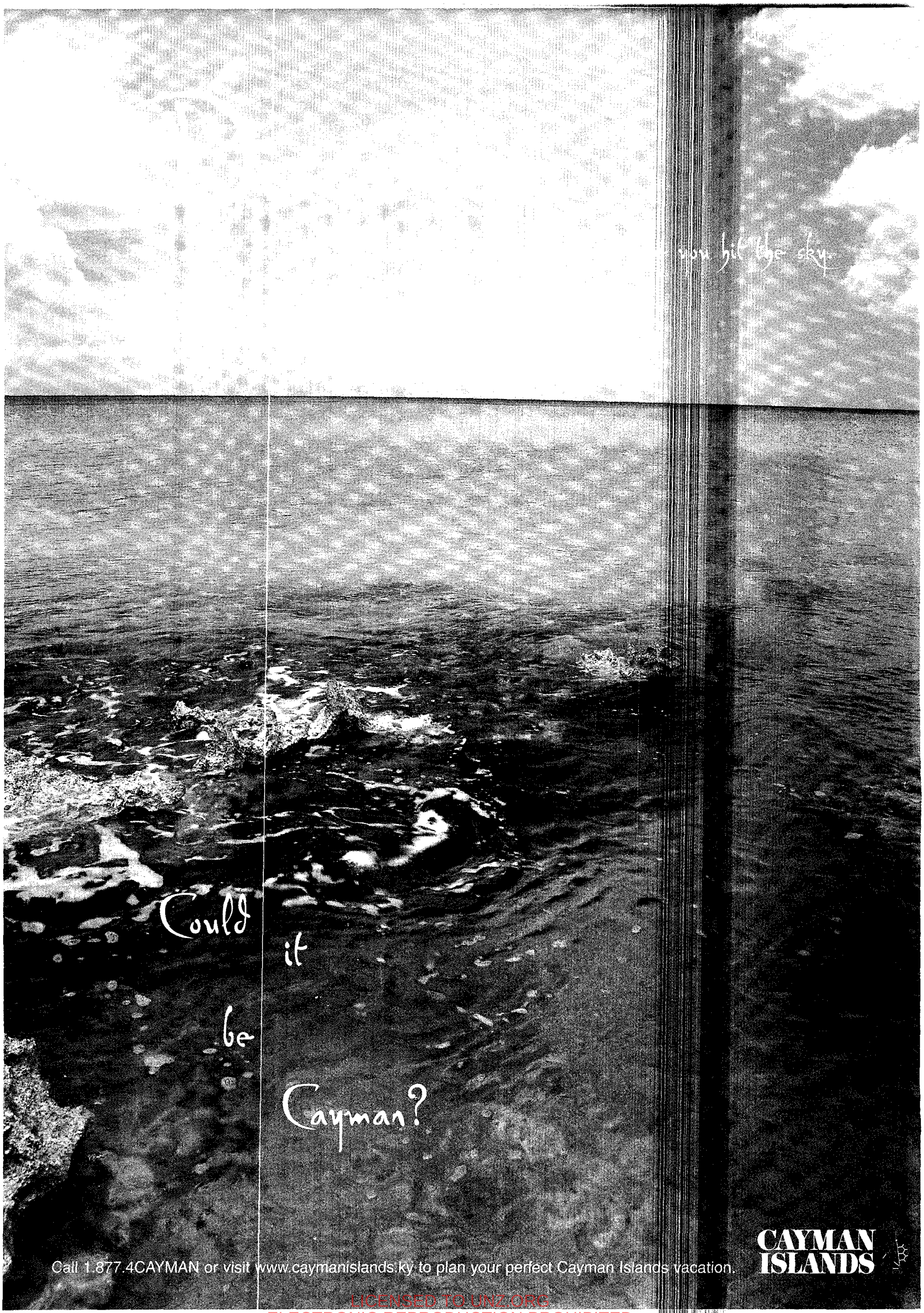
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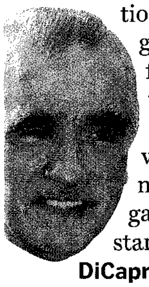
Intelligencer

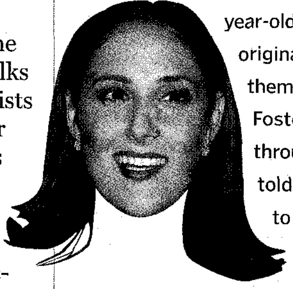
By Marc S. Malkin

Martin Scorsese: Walk This Way



Martin Scorsese is considering going an extra mile or two to promote *Gangs of New York*. We hear that the legendary director is in talks to personally lead journalists on a walking tour of lower Manhattan during a press junket. The *Gangs of New York* tour (which is being planned by Big Onion Walking Tours in conjunction with Miramax) goes through the former Five Points, the infamous neighborhood where Scorsese's nineteenth-century gangland epic—starring **Leonardo DiCaprio, Cameron Diaz,** and **Daniel Day-Lewis**—takes place. Stops on the Lower East Side include Paradise Square, "Murderer's Alley," and sites associated with Bill "The Butcher" Poole, William M. "Boss" Tweed, and the 1857 Police and 1863 Draft riots. The tour is scheduled to open to the public in January 2003—but don't expect to find Scorsese leading the common folks' group.

Jodie Foster Joins the Village People



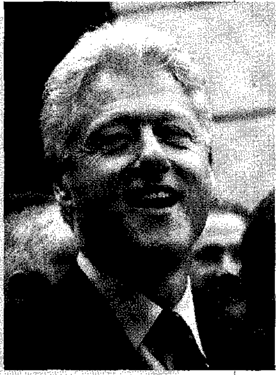
Jodie Foster is coming to New York. Buzz in the West Village is that the two-time Oscar winner has bought a condominium apartment owned by **Ricki Lake** in a seventeen-floor prewar building. An insider tells us that Foster, who has two sons—1-year-old **Kit** and 4-year-old **Charles**—paid $2.6 million for the one-floor spread. The apartment was originally a two-bedroom until Lake bought a one-bedroom beside it, combined them, and had the entire place redone by modernist **Walter Chatham.** We're told Foster purposely went looking for a condo because she didn't want to go through the hassle of appearing before a co-op board. Meanwhile, Lake recently told a pal that she and her hubby, **Rob Sussman**, are seriously considering moving to Los Angeles because they still haven't gotten over the shock of September 11. Moreover, Lake said she wants to get back to moviemaking. The talk-show host last appeared in **John Waters**'s *Cecil B. Demented* two years ago.

Almost a Shoe-In for Imelda Marcos

It sounded like the best sighting of the year: One of our spies recently reported that she spotted **Imelda Marcos**—the former First Lady of the Philippines who famously owned 3,000 pairs of shoes when her husband was overthrown in 1986—at Sergio Rossi on Madison Avenue trying on various styles of footwear. Alas. Despite the fact that customers and staffers at the store were buzzing about Marcos, according to a store rep, the regal Asian woman—who's the spitting image of Marcos—was actually **Her Royal Highness Princess Maha Chakri Sirindhorn** of Thailand. "We had to shut down the store just to accommodate her entourage of 40 people," he said. Ladies-in-waiting slipped shoes on her feet for about an hour, and the princess decided on eight pairs and dropped $4,000 before being whisked away in her motorcade. "I wish Imelda *would* stop in," the rep said. "We would get really excited if we saw her coming."

CASH IN: Rangers center **Eric Lindros** is off the market. We hear the hockey star has been quietly dating model-actress-singer **Cash Casia.** A friend tells us they met a few weeks ago through some mutual friends. But no, Lindros had nothing to do with Casia singing the national anthem before the Rangers–Kings game on October 25. Casia got the gig when Rangers execs met her at the U.S. Open in September.

Clinton's Biggest (and Loudest) Fan



All of **Bill Clinton**'s campaigning on behalf of **Bill McBride** wasn't enough to unseat Florida governor **Jeb Bush**, but we know of at least one woman the former president won over. Just three nights before Election Day, Clinton arrived at Palm Beach's famed Bice restaurant with a group of about a dozen people, including Ragin' Cajun **James Carville**, when a friend approached him and asked if he'd mind stepping to the outside garden area to meet his two female dining companions. Clinton walked over to the table and shook hands with one woman while the other was applying her lipstick. But when she looked up from her compact mirror, the woman squealed loudly, declaring—so that the entire restaurant could hear—her willingness to pull a **Monica Lewinsky** on our former prez. Our spy reports that Clinton, a man rarely at a loss for words, was speechless. "He didn't run away," our spy told us. "He just stood there for like a minute. But then all these people at other tables broke out in hysterics. Bill just went inside and had his dinner." But the brunette, who appeared to have had a bit too much to drink—and a bit too much collagen injected into her lips—kept mouthing off: "Oh, my God! Did you look at him? He's *so* sexy." Speaking of Lewinsky, yes, that was the former presidential paramour doing her best **Michael Jackson** impersonation at New York *Post* reporter **Paula Froelich**'s birthday party at Flow on Varick Street. She got into a moonwalking contest with Dow Jones Treasury reporter **Steven Vames**. Partygoers voted Lewinsky the winner.

With Catherine Townsend.

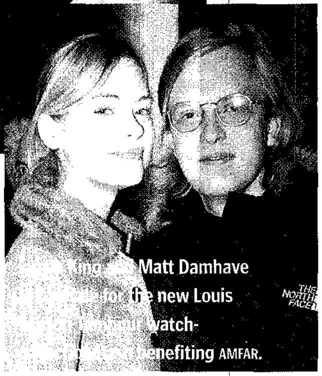
Heard any good gossip lately? E-mail us:
Intelligencer@NewYorkMag.com

PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, FITZROY BARRETT/GLOBE PHOTOS; DENNIS VAN TINE/LFI; PIC DF/LFI; ROBIN PLATZER/TWIN IMAGES.

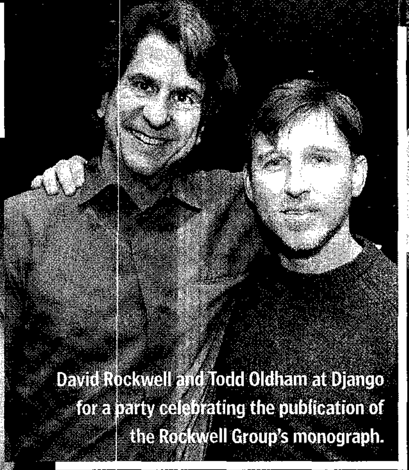
Scene

Deborah [illegible] and Victoria Gotti at the New York Palace for a dinner benefiting the March of Dimes.

Bottega Veneta creative director Tomas Maier with Joanne Leonhardt Cassullo, Beth Rudin DeWoody, and Leonard Lauder at a party for the Whitney Museum's Independent Study Program.

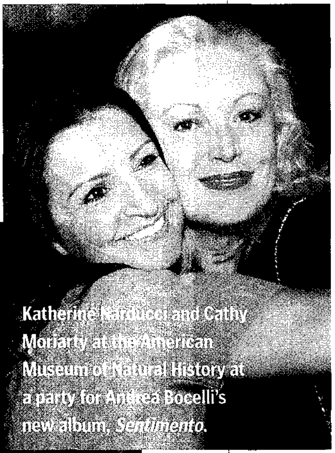


[illegible] King and Matt Damhave [illegible] for the new Louis [illegible] watch- [illegible] benefiting AMFAR.



David Rockwell and Todd Oldham at Django for a party celebrating the publication of the Rockwell Group's monograph.

Accessories Council executive director Sheila Block and Debra Messing at Cipriani 42nd Street for the Sixth Annual ACE Awards.



Katherine Narducci and Cathy Moriarty at the American Museum of Natural History at a party for Andrea Bocelli's new album, *Sentimento.*

Phyllis George and Henry Kissinger at Le Cirque for George's new book, *Never Say Never.*

Tony Bennett and Piaggio USA president Giancarlo Fantappie at the opening of the Vespa Soho Boutique.

Zoe Kravitz, Lenny Kravitz, Malia Scharf, and Kenny Scharf at Lucky Cheng's celebrating Scharf's new Cartoon Network special, "The Groovenians."

Groove Thing

It was an early-eighties redux as luminaries **Francesco Clemente, Andre Balazs** and **Katie Ford, Lenny Kravitz**, and their respective offspring gathered at Lucky Cheng's on November 4 for the prescreening bash of **Kenny Scharf**'s Cartoon Network short "The Groovenians." **Fred Schneider** of the B-52's delighted in the time warp ("Kenny and Keith Haring were our first groupies!"). **Stephanie Seymour** was considerably less nostalgic: She told us she's had nightmares since ex-beau **Axl Rose**'s comeback. "Would I ever have a conversation with him again? God, no. I can't believe I lived through that," she said, smiling cattily. "And comeback? Let's be realistic and call it a *return.*" JADA YUAN

Rhinestone Cowgirl

It's no surprise that must-have fashion finds dominated conversation during the Accessories Council's sixth annual ACE Awards dinner on November 5 at Cipriani 42nd Street. "I got this suit at a private Chanel sample sale while **Nan Kempner** was eyeing it," cracked emcee **Robert Verdi** to a crowd that included **Marisa Berenson** and **Kenneth Cole**, "but I rolled a can of Slim-Fast down the aisle and was like, 'Back off, bitch!' " Sultry **Gina Gershon** showed off her black Gucci lace-up stilettos. "**Tom Ford** is my favorite accessory," she purred. "I would love to wear him around my thighs." **Debra Messing**, who was presented the ACE Award for personal style by her father, jewelry executive **Brian Messing**, said: "My dad molded me into an absolute accessories freak. He's the reason I was wearing rhinestone jewelry around Rhode Island at age 13." CATHERINE TOWNSEND

Photographs by Patrick McMullan

GOTHAM

Crack Is… Back?

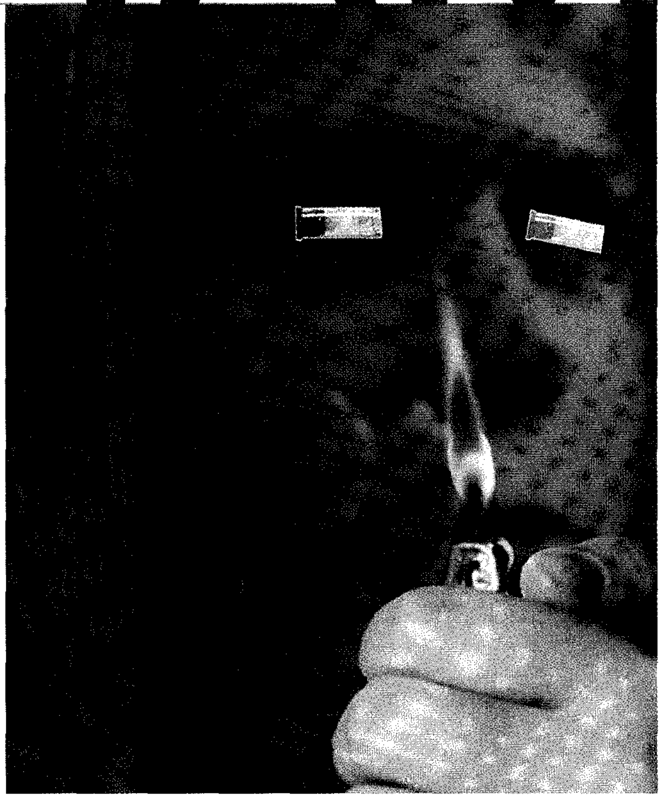
In Williamsburg, hipsters are taking eighties revivalism to a whole other level. By Carl Swanson

It hit "Alice," a gamine Chloë Sevigny–esque Williamsburg artist, that crack was back very late one night last August. "I actually witnessed peer pressure at Luxx," she says, referring to the Copacabana of the Electroclash scene. "It was someone who wasn't comfortable with crack but did cocaine, and their friends were like, 'Are ya in or are ya not?' "

Luxx is hardly a crack house; they wanted to go party elsewhere. But it wasn't the first time Alice had run across hipsters on the rock. And while drugs are as much a part of the coercively with-it, underemployed 'Burg scene as asymmetrical haircuts, the return of crack is one eighties revival nobody was expecting.

Alice's initial reaction was *I'm kind of freaked out by that,* but then her mandatory art-school blaséness kicked in: She thought, *Oh, I don't want to be square.*

"I guess it started with coke and then everyone went broke, and so what are you going to do?" says Gavin McInnes, co-founder of *Vice*, the magazine of record for L-train riders. He's seen crack become trendy; he's even smoked the stuff himself—you can buy it near his office, which is in a Puerto Rican part of the neighborhood. "Native Williamsburgers can handle it," he says. "But then you have rich kids who dive right in. They are going to ruin their lives."



ROCK ON: "All of a sudden, crack became classy," says one Williamsburger.

Since that night at Luxx, Alice has seen crack passed around in the back room of another local bar. It's yellow and usually smoked in tinfoil or glass pot pipes; few people seem to accessorize with crack pipes (yet). There's even one red-walled bar, owned by some slumming liberal-arts-school grads, that's known as "the crack hangout," as one disgusted art-scenester puts it.

Crack also seems to be making its way up the art-world drug chain. "It's like that A. M. Homes story where the two suburban straight people smoke crack all weekend and then just go back to their lives," says Choire Sicha, director of Debs & Co. Gallery in Chelsea, who has a friend who did it for his 36th birthday. "I think what was once a stigma has gotten enough ironic distance to be funny or acceptable."

"It seems like it's not frowned upon anymore," agrees Alice. "Whereas before, crack implied that you're an uneducated scumbag, all of a sudden it became classy. You're like, somehow, down with the streets."

All of which is disturbing news to Bridget Brennan, special narcotics prosecutor for the city of New York. Crack use in general is "nowhere near what it was like in the late eighties," she says. "Let's hope they wise up."

Or maybe just get jobs. In the meantime, though, the return of crack is posing some other problems. "Now when you say to someone, 'Are you on crack?,' " complains McInnes, "they really might be."

HOT PLATE: CAPITALE

Where? 130 Bowery

Concierge, book me a table!
Could be tricky; it doesn't open for another couple of months.

So how come Heidi, Gisele, Karolina, and Esther have all been there, as have P. Diddy and my old friend Richard Branson?
Well, they were invited to parties you couldn't even dream about attending. Though you might get into Mariah Carey's fête; she's booked it for Christmas.

Another David Rockwell, I presume?
Amazingly, no. It's a Stanford White interior, circa 1893—so it's romantic, not rock-star.

But I'm on the Atkins . . .
So? There's Kobe beef, pork with Périgord truffles . . .

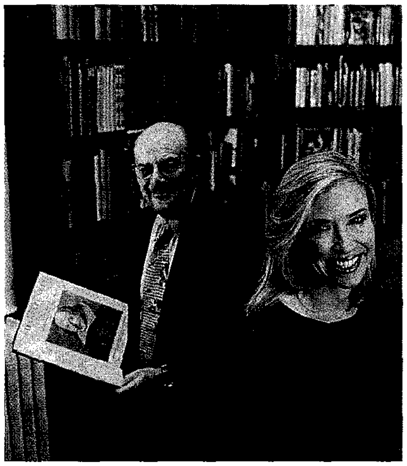
How sophisticated!
Bien sûr. Before Capitale, Franklin Becker was Ron Perelman's personal chef. BETH LANDMAN KEIL

ILLUSTRATIONS: TOP, LOU BEACH; BOTTOM, JESSICA KASPER.

The Next Chapter

The beloved, scruffy Strand Book Store plans a renovation, an expansion, and—*say it ain't so!*—even a coffee bar. By Christopher Bonanos

"I can't remember the last time we painted," confesses Nancy Bass, who with her father, Fred, runs the Strand Book Store. Bass is well aware that tampering with a landmark is hazardous business. Nevertheless, come January, the Basses' well-loved, well-worn enterprise at Broadway and 12th is getting a substantial makeover.



READ ALL ABOUT IT: Fred and Nancy Bass, the Strand's proprietors, with a Shakespeare Second Folio (yours for only $125,000).

Most obviously, the store will roughly double in size, expanding to the second floor, adding an elevator and—shades of Barnes & Noble!—a café. "We're looking to partner with someone on that," says Bass. "Some of our concepts have been to do a juice bar with coffee—a more vegetarian, Villagey theme. Or maybe Old New York."

The logjam of an entrance (which Bass admits "doesn't work at all") will be renovated into submission, as will the truly horrifying bathroom. The slogan, EIGHT MILES OF BOOKS, will become SIXTEEN MILES. ("We already passed sixteen," says Bass, "but it gets to the point where nobody believes us.") The third-floor rare-book room has already been remade into a rather sleek space, rentable for parties. (Imagine getting *married* at the Strand.)

During these rough times for indie bookstores, the 75-year-old Strand has become an unlikely mini-empire. Apart from a "small" mortgage on the building—which the Basses bought five years ago—"we've never handled anything we couldn't finance on our own," says Bass. The Website does 15 percent of the Strand's business, and Hacker Art Books on 57th Street recently became Strand Hacker.

Businesses known for bargains over polish can lose their niches when they clean up. For every B&N that's successfully shaken its dumpy image, there's a Moe Ginsburg, which went bankrupt trying. Might the Strand fall into that trap? "I've thought of that," says Bass. "I always want to maintain the feeling of an old bookstore. No matter how much space we have, books will always end up on the floor."

Besides, her dad might come after her. At 74, Fred Bass (whose father founded the place) still works the counter most days, haggling over the piles of used books people bring in. "It's his favorite thing to do in the world," says Nancy. Will he retire? "He says that he's waiting for me to fire him."

DOGS ALLOWED? Triumph's new digs.

REAL ESTATE DEAL OF THE WEEK

Saturday Night Live's Robert Smigel—who created the foul-mouthed Triumph the Insult Comic Dog for *Late Night With Conan O'Brien*—just left his Village penthouse rental for a four-bedroom condo in the East Eighties. Smigel and his wife, Michelle, paid about $1.6 million for the place (asking price was $2.1 million). Smigel's broker, Halstead's David Morgan, declined to comment, but we hear it has wide views and a 1,500-square-foot terrace. *For him to poop on!* JOY ARMSTRONG

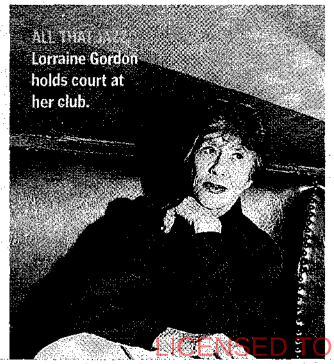
Q&A The Village Vanguard's Guardian Angel

Legendary jazz club the Village Vanguard has turned 67, and Lincoln Center is throwing it a party this week, complete with performances by everyone from Woody Allen to Paul Simon. Accepting the accolades is Lorraine Gordon, who took over the club after her husband, Max, died in 1989, and she "realized that no one could fire me." Gordon was there when Coleman Hawkins and Lester Young jammed in the forties, Lenny Bruce talked dirty in the fifties, and John Coltrane led clangorous séances in the sixties. And now, long after the Village has been overrun by Starbucks, microbreweries, and Monica Lewinsky, she's still there, ready to recall the best—and worst—of times. DAVID YAFFE

What do you remember about the night in 1961 when Coltrane recorded *Live at the Village Vanguard*?
He never took that saxophone out of his mouth, even to speak. I don't think he ever said a word to me.

Who was the most difficult musician to work with?
Charlie Mingus was no angel. He could be adorable, but he was also very violent and he ate a lot. One night, he broke the front door off its hinges and took it home with him. Another night, he broke the light above the bandstand in a fit of anger. We never replaced it.

One musician told me that when he tried to let in friends at the back door, you punched him.
Oh, please. I never punched anyone. How do these stories get around?

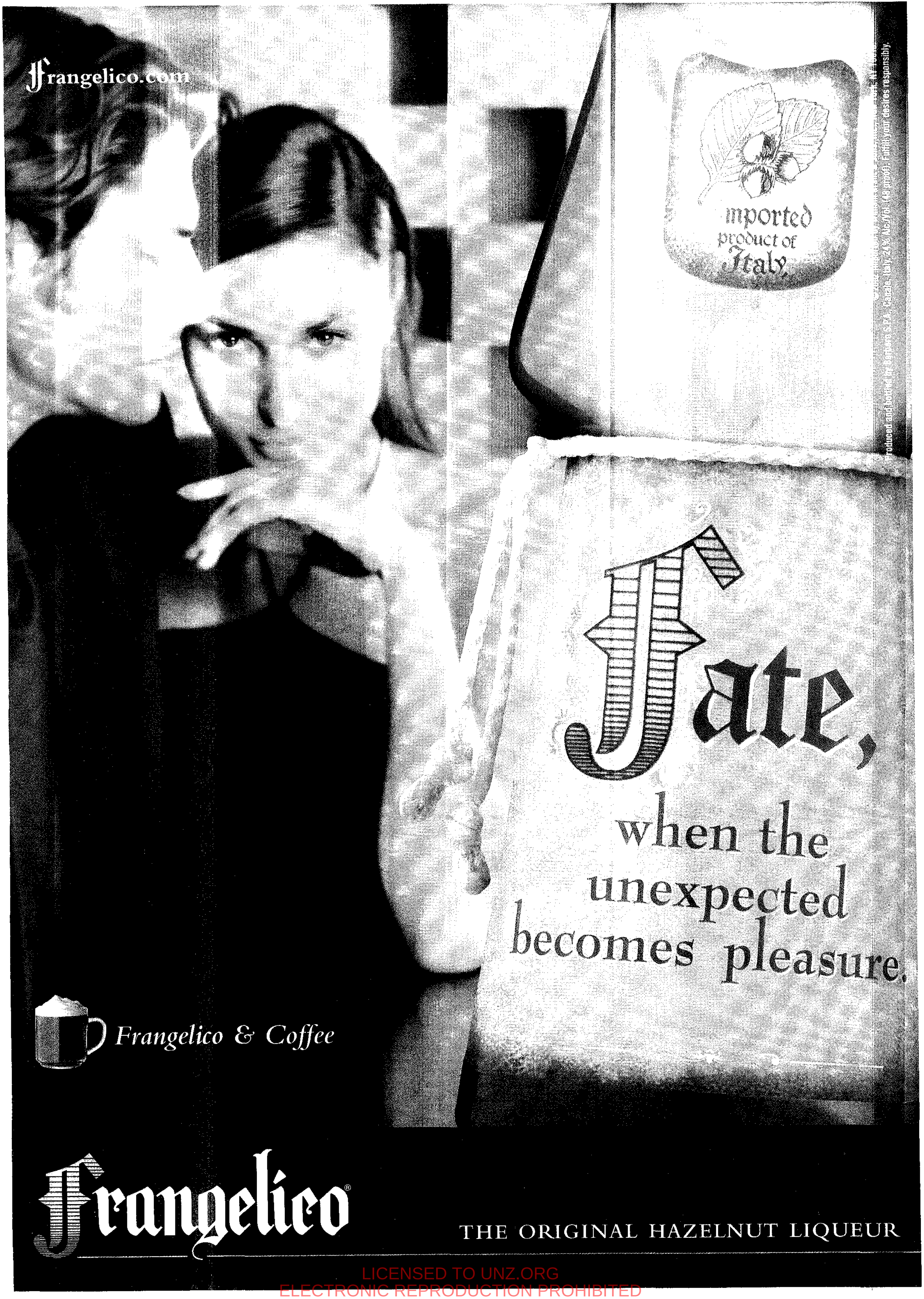


ALL THAT JAZZ: Lorraine Gordon holds court at her club.

But I like the idea of you as a bouncer.
Sweetheart, I'm a bouncer with my mouth, not my fist.

Does Bill Clinton ever come here?
No, but when Henry Kissinger came, I made him pay at the door. I didn't even want to give him a table, but I had to because he was with that guy Havel.

PHOTOGRAPHS: CLOCKWISE FROM TOP, PAK FUNG WONG; LUKE HOVERMAN; HANNAH THOMSON.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TIGRE STRIPES: Hanna of rock band Le Tigre in her Spring Street Gallery.

Art Rocker

Radical-feminist powerhouse Kathleen Hanna has a new gig—as a Soho curator. By Ada Calhoun

At a packed club in Greenpoint, Brooklyn, feminist heroine Kathleen Hanna is playing with her band, Le Tigre. Dressed in wacky matching outfits complete with pink sequin armbands, the trio is performing a charming choreographed dance in almost-sync with its tour theme: “For the ladies, and the fags, yeah, we're the kids with the roller-skate jams!” Worked up into a giddy lather, the bouncing, beaming crowd sings along with every word.

It's a far cry from early-nineties Olympia, Washington, where Hanna, as the lead singer of the critically acclaimed feminist punk band Bikini Kill, was known for, well, scaring the shit out of people. “Kathleen Hanna was . . . terrifying,” Corin Tucker of Sleater-Kinney has said of her performance style back then. With songs about incest and rape and “Revolution Girl Style Now,” Bikini Kill provided the soundtrack to the thrilling, self-aware, radical-feminist phenomenon known as the Riot Grrrl movement.

Hanna hasn't exactly reinvented herself, but there is something new: Lately, the struggle for justice has gotten really, really fun.

Her move to New York after the 1998 breakup of Bikini Kill may have something to do with it. Upon arriving here, Hanna recalls thinking, *Why was I wasting my whole life being somewhere else?* In addition to founding Le Tigre with artists Johanna Fateman and Sadie Benning (later replaced by J. D. Samson), she discovered New York joys like riding the subway—witness the Le Tigre ode “My My Metrocard”—and pickup basketball.

Now Hanna, 34, has a new project—she's opened the Spring Street Gallery at 186½ Spring, just a block or so down from Chanel and Burberry. The first exhibit, curated by Hanna, was “The Lesbian Calendar Show,” a series of haunting, eye-poppingly colorful prints by L.A. photographer Cass Bird that depict androgynous bandmate Samson as a variety of male archetypes—the lifeguard, the pool guy, the caddy. Guests at the opening included Parker Posey, Janeane Garofalo, Sara Gilbert, and Hanna's longtime boyfriend, Beastie Boy Adam “Adrock” Horovitz. “Seeing pictures of J.D. hanging in Soho is a cultural mind-fuck,” says Le Tigre fan Kenny Mellman, of Kiki and Herb. “It's guerrilla art at its finest.”

The gallery's next show opens November 21 (Hanna has the Spring Street location only until January and is now looking for another space) and features Tammy Rae Carland's “Beds and Letters,” photographs of lesbians' beds and collages of ransom notes. (Carland, who lives in Durham, South Carolina, is the co-owner of Le Tigre's label, Mr. Lady Records.)

Those familiar with Bikini Kill–era Hanna might expect a massive attack on the art world as we know it, but in fact, “I've gotten a lot from the New York art scene,” says Hanna. “The only thing that really bothers me is when people say that feminist art never existed. I'm just trying to find any platform I can to say, ‘Yes, it does; here it is. Yes, it does; here's a place to look for it.’ ”

AIR GRAB

What happens when your next-door neighbors are also overhead?

Every New York neighborhood has a few towers mushed up against little old buildings. That's how our zoning works: The big developer buys the air over the little guy, ensuring that another tower won't rise there.

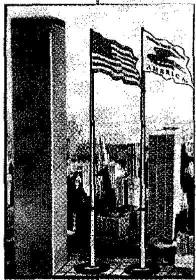
But Townhouse Management, developer of the Aurora on Third Avenue near 37th Street, has gone even further. The Aurora doesn't just hug its neighbor—it extends several feet *over* it. “It took some engineering,” says developer Mitchel Maidman, “and was a little more expensive.”

Oddly, the folks below aren't griping, much. Says Steven Kaiden, who owns and lives in the smaller building, “We knew they were doing this, so we were compensated.” But another neighbor is less than pleased: “We're being locked in.” J.A.

SKY-TAKER: The Aurora makes a move on the building next door.

Poles Position

What: Patriotic Place (www.patrioticprojects.com): Amid a slew of bad-to-worse ideas for what to build at ground zero, this ranks—thus far—as the most unusual to be pitched our way.



But it looks like . . . Yes, two 1,100-foot flagpoles, one flying the American flag, the other an eagle holding a missile in its fearsome talons. Plus surface-to-air missiles guarding the site (not pictured).

PHOTOGRAPHS: TOP LEFT, MICHAEL LAVINE/EDGE; HAIR & MAKEUP BY AMY SCHIAPPA; TOP RIGHT, JAY MUHLIN.

I'm Right, You're Wrong

ED KOCH VS. AL D'AMATO VS. MARK GREEN

Election reflection: Al gloats, Ed admonishes, and Mark considers turning to drink.

Jennifer Senior: Good afternoon, gentlemen. Were you up late watching election returns?

Mark Green: Arrghh.

Al D'Amato: [*To the waitress*] Get him a double vodka martini.

Mark: A Coke is fine.

Al: I'm in a *verrry pleaaasant* state of *euphorrrrria.*

Mark: Well, I'm ready to predict that Carl McCall will lose.

Al: That's the best we've gotten out of Mark in four months.

Mark: I'll admit McCall was far better than his campaign. But the decisive issue was that a popular Pataki leveraged his incumbency into a ton of money, some key endorsements from labor and "Democratic" leaders, and staying put in his own Rose Garden. He was vague, vacuous, and victorious.

Al: C'mon, Mark. I never met a defeated candidate from either party who wasn't better than his or her campaign, including the three of us. But Carl McCall didn't give people a reason to vote for him.

Mark: Well, allow me to point out three clouds on Pataki's horizon. One: He won a victory without a mandate. He really ran on nothing—

Ed Koch: That's not true! He said he was going to give us more of the same, because we liked what we got.

Mark: Two, he got three points *less* than Mario Cuomo got on his third win—

Ed: So? What does *that* mean?

Mark: And three, he now has to wrestle with the tar baby of his $10 billion deficit.

J.S.: Do you think McCall's problems mirrored the problems of Democrats nationwide? No discernible ideology, no clear agenda . . .

Mark: Maybe I do need that drink. You mean how did we lose both houses of Congress?

Al: Yes! How *did* the Democrats get their asses kicked?

Mark: Hey, it's not that easy!

Al: Ha! [*Salutes Mark with a jumbo shrimp.*]

Mark: Well, nationally, Democrats seemed to stand for nothing, so voters voted for people who seemed to stand for something. Like in New Hampshire, Jeanne Shaheen, the Democratic candidate, was pro-Iraq, pro–tax cuts, and pro-gun, just like her opponent. As Harry Truman said, *If you're going to vote for the real thing or a carbon copy, might as well vote for the real thing.*

Ed: The Democratic message should have been, "Bush wants to make these tax cuts permanent, cuts that have cost us trillions and would otherwise pay off the debt and protect Social Security."

VOTE
VOTE
$10

Al: Instead, the Democrats did nothing but disrupt and obstruct the president. And they delivered the *coup de grâce* to themselves, by turning Paul Wellstone's memorial into a political circus.

Mark: That's a stretch. If you're in Georgia or New Hampshire, you're voting based on your knowledge of the local candidates and issues, not a clip on the evening news from another state.

J.S.: So what do the Democrats do now?

Mark: They're going to have a real internal fight over whether they want a presidential nominee who's more explicitly progressive or a "yes, but" kind of person.

Ed: They should meet and discuss honestly where they have to change. Bill Clinton, just by virtue of his personality, brought the Democrats closer to the center. But there is no Bill Clinton in the Democratic leadership right now. And regrettably, the radical left is tactically smarter—in the short term, anyway—than the Democratic center. They run the roost.

Al: To be fair, the Republican party sometimes has the same problem—the right wing takes control to the point that it turns off many Americans.

J.S.: So how does Bush contain that right wing now that his party also controls Congress?

Al: He's too smart to let them dominate. And if he does, guess what: We'll have massive losses.

J.S.: Harvey Pitt also resigned last Tuesday night.

Mark: What a coincidence! At nine o'clock on Election Night! But the New York *Times* would not be had. They still had the story above the fold.

J.S.: They say Giuliani is a possible successor.

Ed: He'd be terrific at it. He's a detective, a cop. I have no problem putting him in a cop's job. Just don't put him in a policy position of major national consequence . . .

Al: He can't afford Pitt's job. He can't give up millions at this point in his career.

Mark: I agree. He has more money to make and bigger fish to fry. I suspect that what he's *really* angling for is to be the fourth guy at this table. ■

ILLUSTRATION BY SAMUEL B. WHITEHEAD.

Michael Tomasky THE CITY POLITIC

Party Like It's 1984

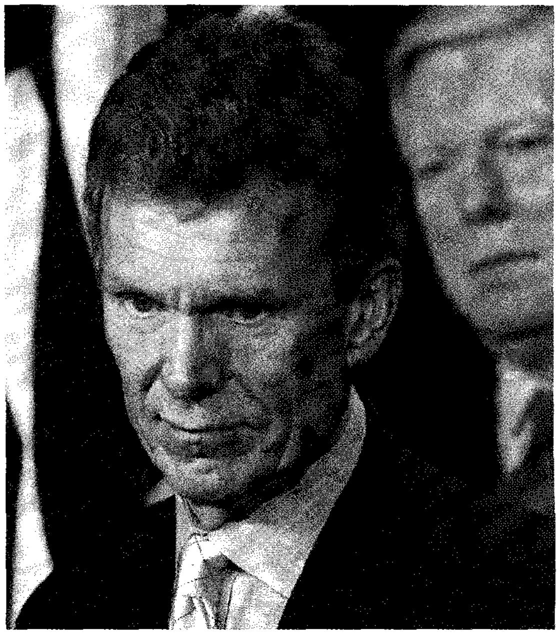
There's more to the Democrats' debacle last week than the loss of congressional bragging rights. For the true lesson, look back to the last time Fritz Mondale came up short.

I WAS WATCHING OLD WALTER MONDALE WAVE good-bye last Wednesday, and it occurred to me: Fortune, for whatever capricious reason, has spun her wheel and singled out Mondale as the man who would be at the center of a Democratic Waterloo not once but twice, the first time as tragedy and the second time as . . . well, bigger tragedy. But nothing happens without a reason, as they say, and if the Democrats are to learn from last Tuesday's debacle, they need to understand that, odd as it may seem, there's a connection between Mondale's 1984 defeat and the GOP triumph of last week.

What could 1984 possibly have to do with today? Plenty. Mondale's loss to Ronald Reagan set two things in motion. First, it ignited a round of recriminations similar to—exactly like, actually—those we're hearing right now. In the wake of that election, the Democratic Leadership Council was formed to move the party away from "dinosaur" liberalism and toward the center, while Jesse Jackson's presidential candidacy had shown that plenty of rank-and-file Democrats still liked the old-time religion. Thus was launched the debate about whether the party should move left or right. Some of the issues have changed over the years, but that debate has never been settled, and in fact it sounded exactly the same last week—as partisans of the liberal Nancy Pelosi sparred with backers of the centrist Martin Frost over which one of them should succeed Dick Gephardt—as it did eighteen years ago.

Around the same time, and largely as a consequence of that dispute, Democrats—now at sea, uncertain of their vision and the principles that had animated them for 50 years—started to rely excessively, even feverishly, on their pollsters to tell them what to do. The polling business, at the time, was discovering new and wondrous ways of slicing the electorate into ever more discrete clusters. These groups were given cutesy monikers—the disaffecteds, the new-prosperity independents—and Democrats became convinced by their pollsters that elections were won by blurring the differences between the parties on the large things and emphasizing the differences on the small things: Get 6 percent more of this group by talking up family leave, or 4 percent more of that group by playing down your opposition to gun control. That's the way to win.

For a time, at least in the hands of a master pol like Bill Clinton, it was. But Clinton's personal talents merely allowed the Democrats to ignore the red flags that their post-1984 politics raised. It was an incrementalist politics that never quite sorted out what it stood for, and that not only lacked vision but was in fact against it. Too much vision was risky, a loser. Keep it small, and keep it safe.



DEMS THE BREAKS: Democratic standard-bearers Tom Daschle, left, and Richard Gephardt after the election.

WHAT THE DEMOCRATS LEARNED LAST TUESDAY, or what they should have learned, at any rate, is that this microscopic approach is now the way to lose elections. Actually, they should have learned it after 2000. Al Gore should have defeated George W. Bush, but he strolled into the quicksand of exactly the two trends I've described: He got trapped in the liberal-vs.-centrist argument, trying to be both and ending up as neither; *and* he allowed himself to be overhandled by a hive of micromanaging advisers, as he himself has lately come to realize (what a knack Democrats have for figuring these things out *after* an election!). At the time, the Gore experience looked like a nadir. How could things possibly get worse than that?

Well, Tom Daschle and Dick Gephardt showed us how. Be cautious, don't stand for anything bold, don't offend a soul, don't answer attacks in kind, and for God's sake don't use your imagination to perpetrate any actual ideas. This passivity is a direct result of the dynamics that took hold after 1984: Don't be too liberal, but don't be too centrist either; nibble at little pieces of the electorate and check *everything* with the pollsters first.

THESE ARE THE DEMOCRATS' PROBLEMS, AND they need to transcend both to get back in the game. First, leaders of the two wings of the party need to find a way to agree that the party can accommodate both liberal and centrist views. There are some questions on which the party *should* move left. Democrats should be for universal health care. It is the great uncompleted task of liberalism, and they should just be unambiguously for it. And there are other ques-

PHOTOGRAPHED BY AP WIDE WORLD PHOTOS.

tions on which the party should be centrist. Welfare reform seems mostly to have worked, despite the left's apocalyptic sermonizing. National-security concerns, post-9/11, require that Democratic skepticism about the use of American power that dates from Vietnam needs some fairly drastic rethinking.

Second, and this is the main thing, they need to think big now. This election should be the death of small-think, and of waiting for the pollsters to give a thumbs-up before they open their mouths. I've been aghast since 9/11 that the Democratic Party has not come up with an idea about American foreign policy that makes a bold and optimistic statement about America's role in the world. That statement should be an alternative to the Bush strategy, which posits the United States as a latter-day empire on which the sun never sets. But more than that, it should offer a positive vision. Liberalism surely must have an idea about how to combat fundamentalism in the world. Is coming up with a ten- or fourteen-point program to foster democracy in the Arab world such a hard thing to do?

Democrats used to do these things: Think of the genius of the Marshall Plan (and consider how ridiculous it is that I have to go back 54 years to come up with an example!). Unfortunately, yes, it is a hard thing to do when every notion has to be tested in polls. Abstract visionary proposals by definition can't poll well. If Franklin Roosevelt had had polls, we probably wouldn't have had Social Security ("Would you be willing to support a retirement program that guarantees you an old-age income but takes money out of your pocket every week for 40 years?") and we might have limited our fighting in World War II to Japan, not Germany—and after the war, there sure wouldn't have been a Marshall Plan. Overreliance on polling and creative imagination are incompatible.

WILL THE DEMOCRATS UNDERSTAND THIS? I doubt they can rise to the occasion. Their vision muscle has atrophied. And in George W. Bush, they're going to be facing an incumbent with a formidable political operation in 2004. As Carl McCall showed us here in New York, you can't take on machinery like that by flashing your CV and saying what a nice guy you are. Things will stay competitive, because half the country, more or less, is on the Democrats' side by default, and maybe the GOP will overreach. But counting on the other guys to screw up isn't a strategy. So, Dems: What's the big idea? ■

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Landon Thomas Jr. THE BUSINESS CLASS

Private Defender

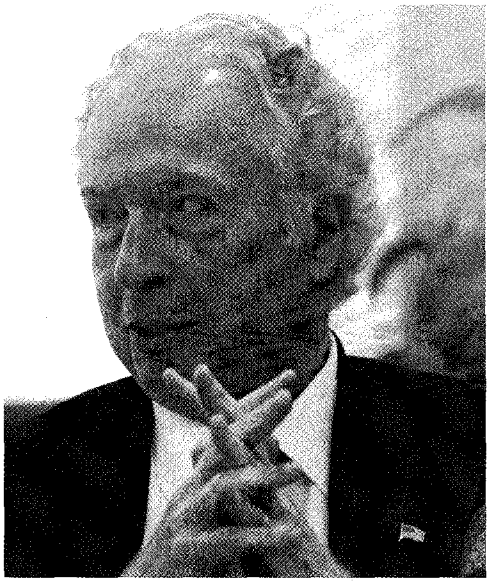
Marty Lipton, legendary M&A lawyer and inventor of the poison pill, is back wearing a different hat—as a troubleshooter for embattled CEOs like Citigroup's Sandy Weill.

THERE COMES A TIME IN EVERY CEO'S OR WALL Street banker's life when he needs the counsel of the best lawyer in town. Not at the end of the line, when the stock is cratering, the Feds are banging at the door, and the masses are braying for blood—by then it's too late. The time to make the call is well before, when the storm clouds start looming heavy and gray and a hotshot prosecutor starts asking sweat-inducing questions. For Citigroup chairman and CEO Sandy Weill, that time has come. New York attorney general Eliot Spitzer is tightening the screws on his investigation into what, if anything, Weill said or did to get his star telecom analyst, Jack Grubman, to switch to a buy rating on AT&T in advance of the massive IPO of its wireless arm. Weill was an AT&T board member, and AT&T CEO Mike Armstrong was a Citigroup director—Sandy wanted the fees; Mike was after the Grubman imprimatur. Grubman changed his rating— it's how business once was done on the Street. Now, in today's harsh Puritan light, the act seems criminal.

So when Spitzer informed Weill that he himself, not just Citigroup, might be liable for Grubman's indiscretions, Weill got Marty Lipton on the line. And in so doing, he joined an exclusive club of Wall Street power brokers that for more than 30 years now has been calling on Lipton for soothing words of advice in troubled times.

"Marty has been my personal lawyer for a long time—I talk to him most weekends," says Felix Rohatyn. "He is in every sense of the word an adviser. He follows what you do, who you are, and how you feel. I've been in these types of situations, and he is the person I've called."

At first blush, Lipton seems an odd choice to take on Spitzer. A frumpy little man with Coke-bottle glasses, frizzy white hair, and worse-for-wear suits, Lipton is no one's idea of Perry Mason. Indeed, as a founding partner of the Wall Street power firm Wachtell, Lipton, Rosen & Katz, Lipton earned his fame by offering inside-the-boardroom counsel as opposed to courtroom theatrics. Specifically, he supplied tailor-made defensive advice to target companies in hostile-takeover fights. He was a key player during the eighties takeover boom, counseling under-attack CEOs in the face of predations from corporate raiders such as Ron Perelman and Sir James Goldsmith. Part academic (he has taught securities law at New York University, where he is chairman of the board), part moralist, Lipton came up with the poison pill—a seminal anti-takeover maneuver that has become a potent weapon for target companies—while railing against the raider-enabling junk-bond excesses of Perelman and Michael Milken.



WISE COUNSEL: Martin Lipton's legal advice is the gold standard in CEO circles.

Weill and Lipton have known each other from the beginning: When Lipton and a bunch of classmates from NYU's law school hung out the Wachtell, Lipton shingle in 1965, Weill had recently incorporated his very first brokerage shop—Carter, Berlind & Weill. Lipton is, in short, an insider's insider.

Lipton is in effect selling a comfort level to panicky executives who see their world in danger of collapsing before their eyes. It's the kind of advice best offered on a weekend, outside of the office. Discreet, no-holds-barred counsel given to a man in his country home. And it is a fine commodity to be peddling these days, because it is priceless: When a CEO is about to lose his company in a takeover battle, or when the prosecutors come knocking, he will pay *anything* to see if Marty Lipton might be able to bail him out.

"He's not just an M&A lawyer," says veteran takeover lawyer and Fried, Frank senior partner Arthur Fleischer Jr. "You might not call him to do your will, but these days I'm not surprised when people call Marty. He is a man of extraordinary judgment and inimitable legal skills."

Says Eric Gleacher, an eighties-vintage M&A star at Morgan Stanley who now runs his own boutique: "I know all the lawyers in town, and there are very few like Marty who combine high-level business judgment with the highest-level legal ability."

So what is Marty advising Sandy these days? No one knows for sure. Aside from a two-sentence statement ("The notion that there could be any charge against Sandy Weill is inconceivable. There is no divergence between the interest of Sandy and Citigroup"), Lipton has been silent on the matter.

But the crux of the issue is this: Did Weill lean on Grubman at the behest of his pal Mike Armstrong? There are a number of hypothetical versions of how the matter might have played out. Weill could have spoken di-

PHOTOGRAPH BY DON HOGAN CHARLES/THE NEW YORK TIMES.

rectly to Grubman, or, more likely, he could have had one of his underlings pass on the message. Then again, "Sandy didn't need to say anything," observes one senior telecom banker. "Jack knew that Sandy was his boss and that he was on the AT&T board and that there was a huge equity offering coming up. Forty to $50 million in fees were at stake—for Jack, it was an easy decision. That's how the game was played."

While Weill has said publicly that he never pressured Grubman and has made a similar case to his board, the fact that he has reached out to Lipton suggests that what may have been an innocuous act two years ago is potentially criminal behavior today under the aegis of the Martin Act. An 81-year-old statute, the act allows for criminal charges to be levied in cases of securities fraud. "Sandy will be telling Mr. Lipton things he may not want to get back to his board," says ex-SEC lawyer Howard Meyers. "Spitzer is using the Martin Act as a powerful club: If there was securities fraud and investors were hurt enough, it will provide civil and legal recourse."

One heavyweight lawyer Weill might have called upon for legal advice is Skadden, Arps partner Kenneth Bialkin, an M&A veteran of many years' standing and a man who has been advising Weill on his takeovers and mergers since the sixties. Tall and smooth, Bialkin cuts a glossier figure than the rumpled Lipton. He is also a charter member of the Sandy Weill inner circle: He and his wife are occasional dining-out partners with Weill and his wife, Joan, and they both are Carnegie Hall trustees. But Bialkin is a former Citigroup director, and for Weill, that may be too close for comfort; now would be a time for legal gravitas, not M&A advice and evening banter.

Not that Bialkin begrudges his friend for turning to a competitor for counsel—he, too, has reached out to Marty. "There have been times in my life, personally and professionally, when I would call Marty up to kick a problem around. One Saturday morning, I even dropped by while he was having a haircut," says Bialkin. "One of the ways I solve problems is that I ask myself: *How would Marty deal with this? What would* he *say?*"

Which is not to say that Lipton hasn't had his own slipups. At times, his insiderness can be a negative. During the epic takeover battle between Texaco and Pennzoil over Getty Oil in 1985, Lipton's slick, lawyerly testimony for Texaco in a Houston courtroom was instrumental in getting a jury to award Pennzoil $11 billion in its suit against Texaco. In 1986, a star Wachtell partner was arrested for feeding takeover tips to inside trader Dennis Levine. And in 1991, Lipton was hired by longtime friend

(continued on page 79)

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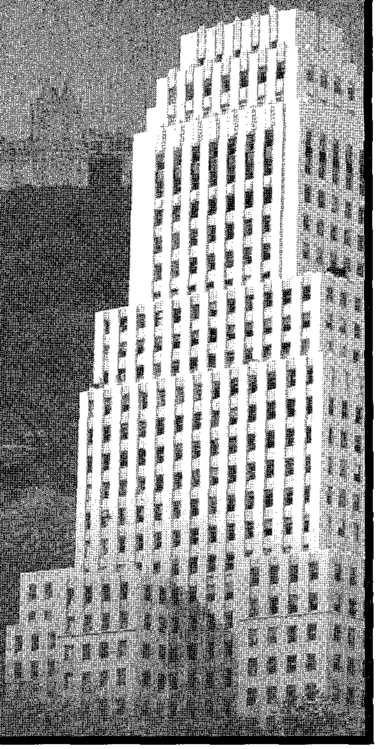

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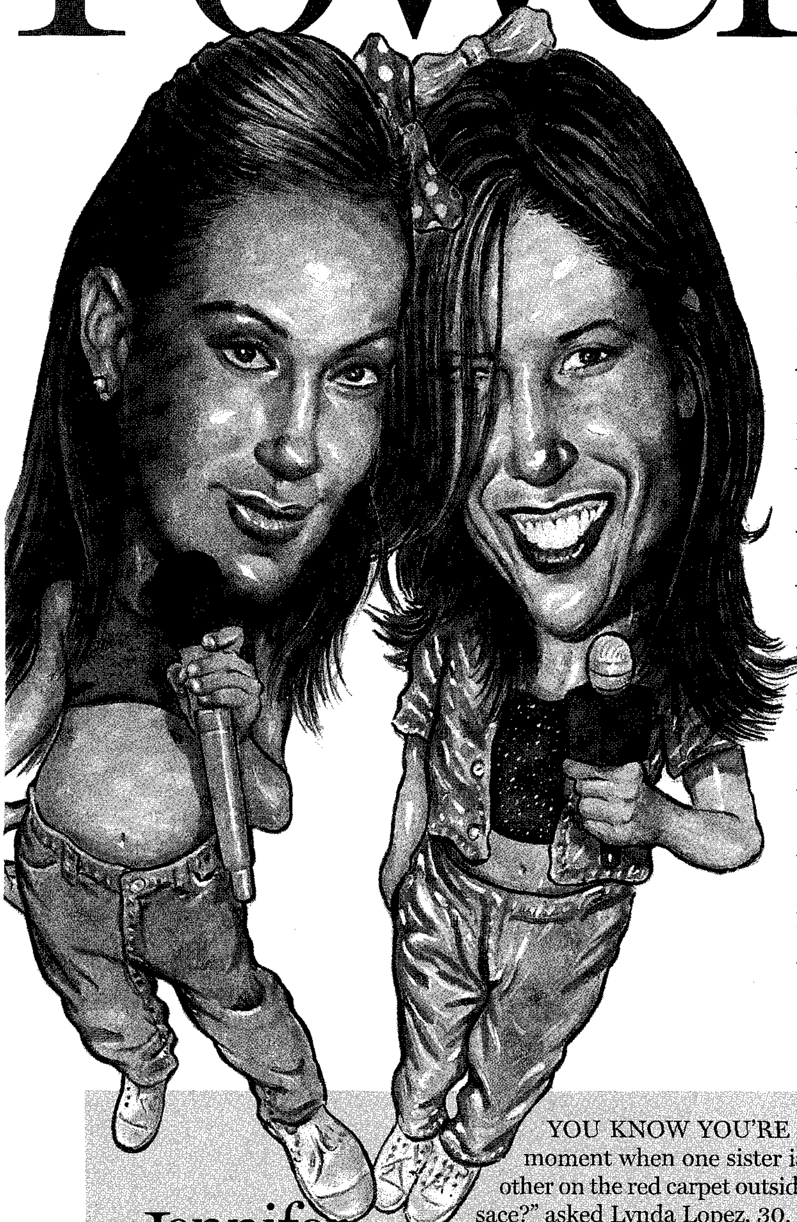


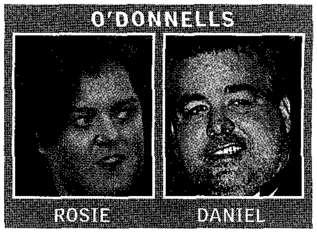
SURE, NEW YORK'S a good place to flee one's folks, but it's also a city where family ties run deep—and strange. The same parents produced Donald Trump and a judge? Diana Ross and a doctor? Paris *and* Nicky Hilton? (Well, maybe not that strange.) A look at New York's most dynamic brother-and-sister acts: They fight, they trade favors, they want to kill each other, they love each other to death—and they keep the rest of us deeply entertained.

By Robert Kolker
Illustrations by Drew Friedman

Additional reporting by David Amsden; Sarah Bernard; Lauren DeCarlo; Simon Dumenco; Meryl Gordon; Marc Malkin; Leanne Shear; Landon Thomas Jr.; Alex Williams

Jennifer Lopez & Lynda

YOU KNOW YOU'RE in a weird family moment when one sister is interviewing another on the red carpet outside the Oscars. "Versace?" asked Lynda Lopez, 30, wielding the mike for the WB. "What else?" quipped her older sister J.Lo, 32. Three Lopez sisters shared a room in the Bronx: Leslie, now 34, is a mother and music teacher in Westchester; Jennifer scandalized the family by dropping out of Baruch after one semester; Lynda, the self-described "family brainiac," went to Long Island University. Now Jennifer's developing a sitcom pilot based on their childhood experiences (described by Lynda as "strict curfews, no going out on weeknights, and no dating until you were some ridiculous age"). But don't expect to see Lynda, now at NBC, in a cameo. "You have to be crazy to want to be an actor," she has said. "I want to be able to come out of a bar at 3 A.M. and not have to worry about who's there."



DANIEL O'DONNELL, 41, politician, and **ROSIE O'DONNELL,** 40, personality

Rosie's not the only openly gay member of her family. The former talk-show queen's older brother, Daniel, became the state's first out gay male Assembly member when he was elected last week to represent the Upper West Side's 69th District. He doesn't know if his famously loudmouthed sister helped or hindered his political aspirations. At least one voter told him during his failed attempt at a State Senate seat four years ago that she

PHOTOGRAPHS: LEFT, JOHN BARRETT/GLOBE PHOTOS; RIGHT, ROBIN PLATZER/TWIN IMAGES.

ngs

wasn't voting for him because she didn't like his sister. "I looked at her and said, 'Which one?' " Danny remembers. "She looked very confused, but I presume she voted for my opponent." Rosie has never campaigned for her brother. "If she showed up at a subway stop one morning, the reports would be all about Rosie at the subway and not about my campaign," he says. Unlike Rosie, who came out last year, Danny's been out most of his adult life. He met his partner of 22 years, a special-events coordinator for the American Ballet Theatre, on the first day of their freshman year at Catholic University. But he's leaving the child-rearing to Rosie and their three other siblings: "We have thirteen nieces and nephews."

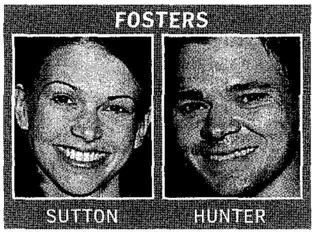
WENDY
BRUCE

SAY CHEESE: Sandra, Wendy, and Bruce Wasserstein on vacation in Miami.

Wendy Wasserstein & Bruce

WE ALL HAD OUR family labels. My mother called my oldest sister Sandra a *strazac,* which literally means "fireman," but my mother told us it was a general in the Polish Army. Gorgeous [not pictured] was, well, gorgeous. Bruce was a genius, conveniently born on Christmas Eve with, according to my mother, Messiah potential. My talent was to accommodate larger personalities and observe; solid early training for a playwright. • Three years ago, Sandra, a female pioneer in corporate America, died of breast cancer. I am constantly running into successful women who knew her and tell me, "She was my mentor; she made it all possible for me." Part of me wants to reply, "No, you don't understand, she really made it all possible for *me*." She was the one whose judgment I counted on most because I believed she was always somehow in charge. • Bruce, on the other hand, was my personal protector. My brother never excluded me from adventures because I was a girl. I think of us roaming through the brush of land my father, Morris, owned in the Catskills. At the end of the trail, Bruce planted a stick, proclaiming it Bruceania. It never occurred to me to claim the new world as Wendyania. • In order to create my own ground, I became a playwright. Shortly after my brother sold his investment bank, Wasserstein, Perella, and before he opted to become head of Lazard, we were having a brother-sister luncheon at '21.' "So, Bruce, what do you think you'll do now?" I asked him—softly, so no one could hear us. • "I don't know. Maybe I'll become a playwright!" • He was, I believe, half serious.

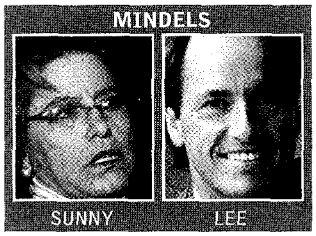
WENDY WASSERSTEIN



SUTTON FOSTER, 27, star of *Thoroughly Modern Millie,* and **HUNTER FOSTER,** 33, star of *Urinetown*

Every night, the Fosters go to work three blocks away from each other. When Hunter landed the lead in *Urinetown,* his first starring role, he assumed that the show wouldn't go far. "I was killing time; I thought it would be a modest run," he says. In the role of Bobby Strong, the rebel leader, he charmed critics with his exuberance and deadpan delivery of campy lines. Sutton's Tony-winning performance in *Millie* was a fairy-tale story: She was plucked from the chorus to play the lead a week before Broadway previews. "I cried, I was terrified," she recalls. "I thought they must be making a mistake." Hunter admits that he was disappointed he didn't get the Tony nod as well this year. "I wanted it to be the two of us," he says. "It would have been special that way."

SUNNY MINDEL, 46, Rudy Giuliani's spokesperson, and **LEE MINDEL,** 49, architect

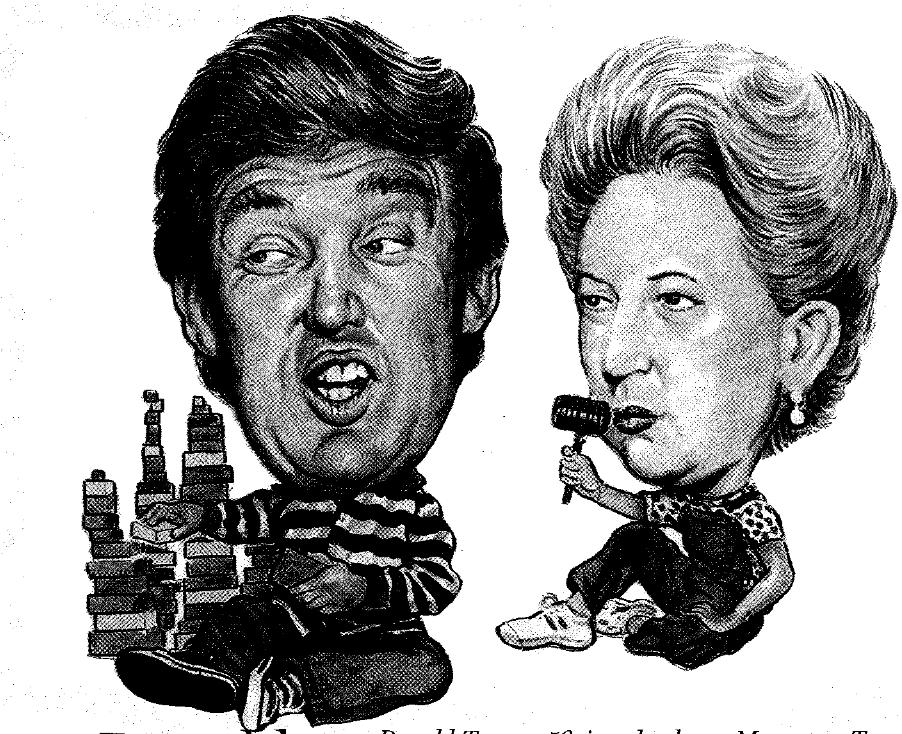


One day in suburban New Jersey, Sunny and Lee Mindel's family beagle had the temerity to defecate on a neighbor's picnic table. The neighbor—in Sunny's words, "a cigar-chomping, blustery misanthrope"—took the Mindels to court. No sooner had their father declared that he would represent himself than he went back to the beagle's breeder, found six of the dog's relatives, and corralled them into court for what Sunny and Lee believe was the first-ever doggy lineup. "He actually asked the man to identify the perp," Sunny marvels. "To our family, this was perfectly logical. Frankly, I was stunned when I found out that some of the things going on in our house weren't going on in everybody else's."

VINCENT "CHIN" GIGANTE, 74, Genovese boss, and **LOUIS GIGANTE,** 70, priest

After a ruling last spring that Vinnie's bathrobe routine was just an act (he got twelve years for racketeering in 1997), the Feds all

PHOTOGRAPHS: CLOCKWISE FROM TOP, HENRY MCGEE/GLOBE PHOTOS; PATRICK MCMULLAN; COURTESY OF LEE MINDEL; FRANCES M. ROBERTS; HENRY MCGEE/GLOBE PHOTOS; ROBIN PLATZER/TWIN IMAGES.



Donald Trump & Maryanne

Donald Trump, 56, is a developer. Maryanne Trump Barry, 65, is a federal appeals court judge in New Jersey.

Judge Barry, you didn't go into the family business?

MARYANNE: I knew better even as a child than to even *attempt* to compete with Donald. I wouldn't have been able to *win.* He was building models when he was very young. *Huge* buildings.

DONALD TRUMP: I think we're both lucky she didn't want to. We'd have been butting heads.

MARYANNE: I worked for my father for a number of summers, but I was doing *woman's* work, decorating lobbies. I didn't go back to law school until my son David was in sixth grade.

DONALD: But she ultimately became a federal judge, one notch below the Supreme Court!

MARYANNE: *(grinning)* I held New York City in contempt for Fresh Kills polluting the Jersey shore.

DONALD: Which didn't exactly make me popular in New York. I was taking heat.

What don't people know about your brother?

MARYANNE: Six years ago, I had an operation. Donald came to the hospital every single day. Once would have been enough—the duty call. That's how love shows, when you go that extra yard. Last year, on his birthday, I had a little dinner at my apartment. I cooked. No maids, I don't have a maid. And Donald said afterward, "That was just like Mom made!" That was what I was waiting for. *Just like Mom made.*

DONALD: She's never told me that before, so I'm very, very . . .

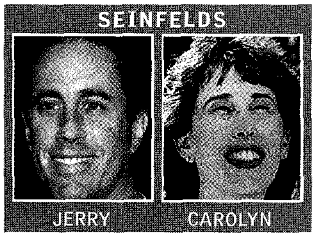
MARYANNE: Well, my praise is sparing as the older sister.

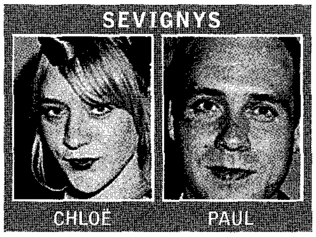
GIGANTES
VINCENT
LOUIS

but accused Father G., as he's known, of abetting the ruse by insisting his brother wasn't fit to stand trial. "He happens to be an exceptional brother," Louis maintains. If Louis were to be indicted for obstructing justice, it would be an amazing coda to a more amazing life: The priest's nonprofit group has built hundreds of units of low-income housing, and in 1989, he put up $25,000 bail for one of the accused rapists of the Central Park jogger.

JERRY SEINFELD, 48, comedian, and **CAROLYN LIEBLING,** 50, manager

Jerry's sister, who lives on Long Island, has handled his affairs for as long as he's had affairs to handle. She scouted out a place for the Seinfelds in the Hamptons and serves as "president" of the Upper West Side garage that houses Jerry's storied car collection (Jerry is vice-president). She also quietly administers Jerry's scholarship program at Manhattan's LaGuardia High School through PENCIL, the group that organizes Principal for a Day. "She's great," says one source close to the grant program. "They just don't want to appear braggy."





CHLOË SEVIGNY, 27, actress, and **PAUL SEVIGNY,** 31, D.J.

Chloë Sevigny and her older brother, broker turned D.J. Paul, have turned New York into their own personal playground of late. While Chloë racks up movie credits and magazine spreads, Paul has been making upwards of $5,000 a night as a D.J. for some of the city's biggest events. "He's the perfect date for events, because he's articulate, charming, and then I don't have to talk to anybody," says Chloë. What's more, Paul uses his charm to promote his sister at every opportunity: "I talk to a lot more people than she does. I'm always, 'Why aren't you putting Chloë in this movie?' 'Why isn't Chloë in this magazine?' " Paul has gotten her at least two films this past year, they agree. "I was his little annoying sister," admits Chloë. "I would fake-cry a lot, and he would get in trouble over me. Nonetheless, a boy from our block was bothering me one time, and Paul hit him. He's always been very protective."

MATTHEW KRAMER, 31, and **EMILY KRAMER,** 24, co-founders of Cake, a downtown sex party

MATT ON EMILY: "I have no interest in knowing about my sister's personal sexual experiences. At our strip-a-thon parties, she's the one who starts off the striptease. People will come up to me and say, 'Dude, your sister's stripping,' or 'Your sister's hot.' At that point, I just check out."

PHOTOGRAPHS: CLOCKWISE FROM TOP, HENRY MCGEE/GLOBE PHOTOS (2); ANDREA RENAULT/GLOBE PHOTOS; KEVIN MAZUR/WIREIMAGE; RICK MAIMAN/CORBIS SYGMA (2).

New York's Power Siblings

EMILY ON MATT: “We talk about what porn we should sell on our Website totally in business terms. It's never personal, ever. That's a necessary boundary. We'll be talking about the design of a vibrator together, and he'll say, ‘It should have this shape,’ and I'll say, ‘Well . . . you know, I don't know if it should have this shape.’ I can top him on that.”

GEORGE STEPHANOPOULOS, 41, anchor, and MOTHER AGAPIA STEPHANOPOULOS, 43, nun

An ethical streak runs in the family: After his time in the Clinton White House, George *mea culpa*'d in a memoir and now hosts ABC's *This Week*. His older sister, Maria (known as Mother Agapia), lives in the West Bank, running a school for Arab girls. Their father, Robert, is the dean of New York's Greek Orthodox Cathedral; Mom is the diocese's spokesperson. (Younger sister Marguerite, 39, works for Goldman Sachs, and Andrew, 38, is studying psychology.) “A priest's family is automatically part of an adult atmosphere, a public atmosphere,” says one family friend. “George and Andrew altered from the time they were 4. They became independent, self-confident.”

Family Entertainment

The Weinsteins: Bob, 47, and **Harvey,** 50, founders of Miramax.

The Lees: Spike, 45, and sister **Joie,** 40, actress; **David,** 41, photographer; **Cinqué,** 36, actor; **Chris, 43,** in charge of movie memorabilia at Spike's Brooklyn store.

Baldwin Brothers, all “actors”: **Alec,** 44; **William,** 39; **Stephen,** 36; and **Daniel,** 42.

The Culkins, all actors: **Macaulay,** 22; **Kieran,** 20; **Rory,** 13.

The Burnses: Actor-producer-screenwriter **Edward,** 34, owns Irish Twin production company with producer-screenwriter and brother **Brian,** 33.

The Gyllenhaals: Jake, 22, and **Maggie,** 25, actors.

BLOOMBERG/TIVEN

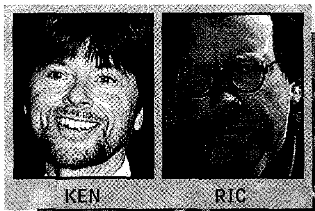
MIKE
MARJORIE

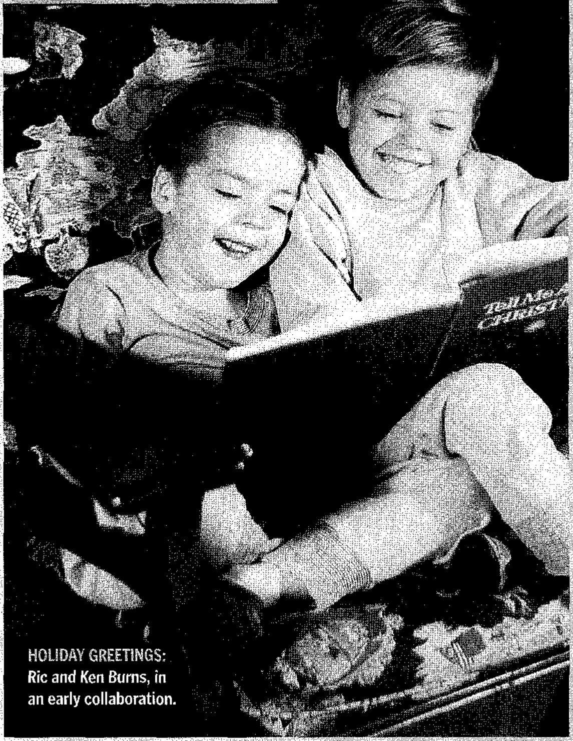
MICHAEL BLOOMBERG, 60, mayor, and MARJORIE TIVEN, 58, city commissioner for the United Nations

Before being hired (at $1 a year) by her brother to be City Hall's chief protocol officer, Tiven, a social worker, chatted up the *Times* about the mayor's boyhood passion for snakes. “There were incidents of snakes' escaping,” she said. “ ‘Have you seen my snake?’ he would ask. I remember once looking through the kitchen door and seeing this large snake, several feet long, slithering down the steps.” At City Hall, Tiven has worked with the State Department on the dicey diplomatic-parking-violations issue and helped coordinate the comings and goings of 100 heads of state for the 9/11 anniversary. “It's good that diplomats feel they have a close relationship with the mayor, and who better to do that than the mayor's sister?” one source says. “She's one of those high-energy people who get on your nerves a little, frankly.”

STEVE FLORIO, 53, CEO and president, Condé Nast, and TOM FLORIO, 46, vice-president and publisher, *Vogue*

It takes a certain type of person to fire his own brother. But that is exactly what Condé Nast presi-





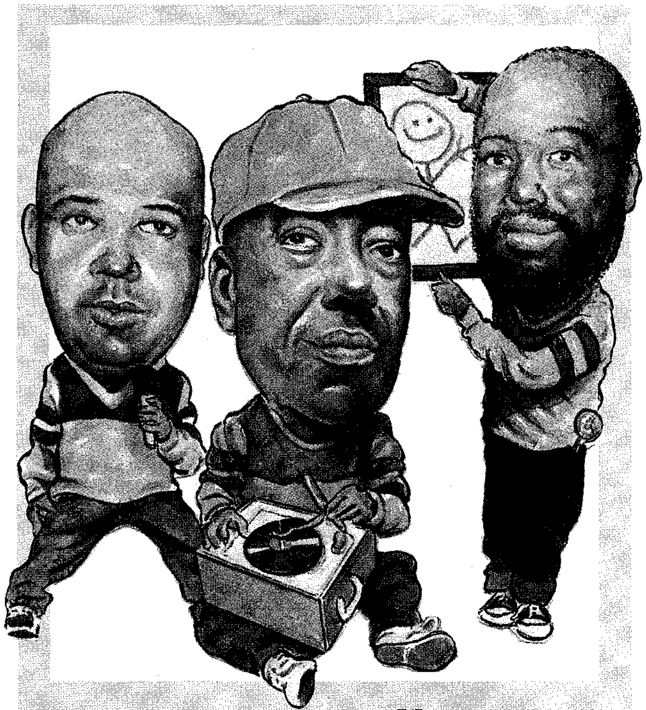
HOLIDAY GREETINGS: Ric and Ken Burns, in an early collaboration.

Ken Burns & Ric

RIC, 47, ON KEN, 49: Ken likes to say that I'm more intellectual than he is, which is a subtle put-down on his part. I have a natural inclination for things that are darker. Our family background was garden-variety “very miserable.” Our mother got cancer when we were little boys. Our father, who died last year, was subtly, but grievously, mentally ill his entire life. I think Ken has a more “We shall overcome” attitude. I have a more “Gee, it was fucked” attitude. Just when I'm sure that he's irretrievably a horrifying son of a bitch, he'll do some act of amazing generosity. He said to me a year ago, “Why don't we just not bug each other anymore? There's room enough in the world—there's room enough in this *family*—for two documentary filmmakers.” I didn't know that was something my older brother was capable of saying. And like a little puppy dog, I was like “Ooooh,” about to burst into tears.

KEN ON RIC: Of all the imitators of my style, no one has done it better than Ric. Our films do look a lot alike. But he really has done something with it in his own way. That's a terrific thing. We've gone in cycles and rhythms, from times where we were so intensely close that we've needed to talk to each other three times a day to times in which competition and suspicion replaced that need. People observing it from the outside have seen it from its tabloid, sensational aspect: BROTHER VERSUS BROTHER. We just look at it and shrug, because it seems so superficially considered. The love of my two kids is the greatest thing I know. But the love of my brother is next.

PHOTOGRAPHS: FROM LEFT, JIM SMEAL/GALELLA, LTD.; AP PHOTO/BRIAN BRANCH-PRICE; DAILY NEWS LP; MITCHELLE LEVY/ GLOBE PHOTOS; GINO DOMENICO/AP PHOTO; COURTESY OF FLORENTINE FILMS.



Joey, Russell Simmons & Danny

Russell Simmons, 45, is the founder of Def Jam Records. Joey "Reverend Run" Simmons, 38, is one third of Run-DMC (which recently lost D.J. Jam Master Jay) and has launched a sneaker with Russell's Phat Farm fashion label. Danny Simmons, 49, runs the Corridor Gallery in Fort Greene and with Russell is producing Def Poetry, *a spoken-word performance series for HBO, coming to Broadway this week.*

Was it crazy around your house?

RUSSELL: We had the same crew then we have now. Except Danny's crew's all dead from AIDS. A lot of my crew didn't make it.

DANNY: I'm ten years sober last week.

RUSSELL: I'm twelve years sober—except for the holidays, when I smoke and drink.

DANNY: Russell came to my rescue; he really saved my life.

RUSSELL: We took some acid together—I made him promise he wouldn't do heroin.

Run, you became a reverend around the same time your brothers got sober.

RUN: I did what everybody else did. You know, I smoked a lot of weed; at the end of it, I was unfulfilled like everybody else and I went to church.

Who's in charge?

RUN: I'm the spiritual leader.

DANNY: I'm the creative leader. Russell's the business leader.

RUSSELL: Joey's the leading kid-maker.

RUN: I got five kids.

RUSSELL: I got my second one. I'm catching up to him.

RUN: I'm the youngest, but I'm the grown man.

DANNY: When our mother died, Russell was a mess, I was a mess—Joey took over and made everything flow right.

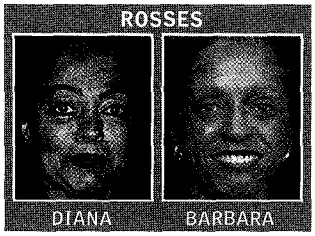
RUSSELL: I learned something about that experience. People who have faith are not so afraid of death.

dent Steve Florio did to his younger brother Tom, then president of *The New Yorker,* in 1998. Tom survived, of course, and went on to head *Vogue,* the jewel in the Newhouse crown. Weirdly, the cigar-smoking brothers have held the same job twice: Both have been publisher of *Vogue* and president of *The New Yorker.* By all accounts, the relationship is a highly charged one as both vie for the opaque S.I.'s approval. Steve is the more extroverted: "I can suck the air out of a room," he has admitted. But people wonder: Now that he's run most of the flashy Condé Nast titles, what's next for Tom after *Vogue*?

JOEL COEN, 47, director, and **ETHAN COEN,** 45, producer

When a reporter once asked the Coen brothers about their fascination with large men sitting behind big desks, Joel said, "Our father's very slim and never sits behind a desk." This much we do know: They grew up in Minnesota (as revisited in *Fargo*), which Ethan calls "Siberia with family-style restaurants." Their parents are Orthodox Jews. According to the credits, Joel directs and Ethan produces; in reality, they both do both, and also co-edit under the pseudonym Roderick Jaynes. How do you tell them apart? Joel's the one married to Frances McDormand; Ethan's the one who reportedly goes to parties bringing something to read. Characteristic too-cool-for-school pose: The brothers adapted Homer's *Odyssey* into *O Brother Where Art Thou?* without actually having read it. "I hear it's good, though," Ethan said at the time.

DIANA ROSS, 58, singer, and **BARBARA ROSS-LEE,** 60, physician



Barbara dreamed of becoming a dancer, but when she realized she didn't have the makings of a star, she became a doctor instead. In 1993, she was the first African-American woman to head a medical school (the Ohio University College of Osteopathic Medicine). Earlier this year, she was named dean of the New York College of Osteopathic Medicine in Old Westbury. "Most people think it's rude to mention my sister or that I'd be offended by it," Barbara says. "But I love talking about her." She also doesn't mind shooting down rumors that their father actually pushed Barbara to sing and not Diana. "That was never the case," Barbara says. "I never even attempted to be a singer. But it sure was fun hanging out

Brand of Brothers

The Hilfigers: Tommy, 51, fashion designer, and **Andy,** 41, fashion and music entrepreneur.

The Zabars: Saul, 75, and **Stanley,** 70, run Zabar's; **Eli Zabar,** 59, runs E.A.T.

The McNallys: Keith, 50, and **Brian,** 52, both restaurateurs.

The Bronfmans: Edgar, 73, and **Charles,** 70, co-chairs of Seagram.

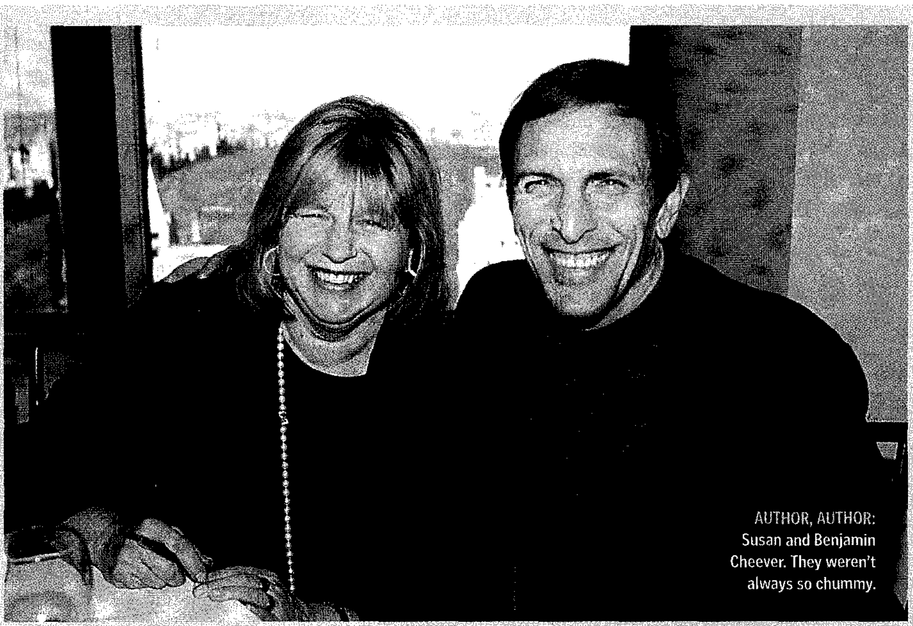
The Tishmans: Robert, 86, chairman of Tishman Speyer, and **Alan,** 85, chairman of Tishman Management Corp.

The Graveses: Earl, 40, president of Black Enterprise, **John,** 39, company lawyer, and **Michael,** 35, head of Pepsi distributorship.

The Forbeses: Steve, 55, **Timothy,** 49, **Robert,** 53, and **Chris,** 51, all run the family publishing business.

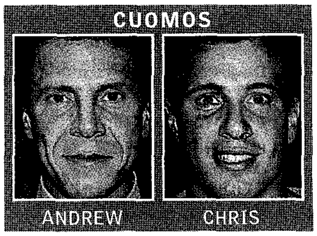
PHOTOGRAPHS: TOP, ROBIN PLATZER/TWIN IMAGES; JOHN SATTLER/OU-COM; BOTTOM, ED GELLER/GLOBE PHOTOS.

with the Supremes and getting into all those dance clubs."


AUTHOR, AUTHOR: Susan and Benjamin Cheever. They weren't always so chummy.

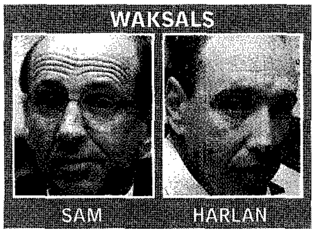
Susan Cheever & Benjamin

"I WOULD PUNCH HIM, he would cry, I'd get punished," says Susan Cheever, 59, of growing up with her brother Ben, 54, who puts it more bluntly: "We hated each other." As adults, though, the two are less prone to tears and fists. Both writers, they share their work over the phone once a week. "I refer to Ben as one of my Column Victims," Susan says, referring to the small group she reads her *Newsday* column to before sending it off. "Just the other day, I read something to Susan and she caught a few mistakes," says Ben, who admits he was at first jealous of Susan's writing. Of course, having John Cheever as a father only compounded their growing pains. "I think we're so close because our difficult relationships were both with our father," says Susan, who introduced Ben to his wife, *Times* critic Janet Maslin. "There are many misconceptions about how we grew up," Ben says. "People assume our father was rich, that he was constantly dropping writing tips out of his pockets. It wasn't like that—he was very ambivalent about us becoming writers. It's amazing to be close with someone who just *knows* that."



ANDREW CUOMO, 44, politician, and **CHRIS CUOMO,** 32, *20/20* correspondent

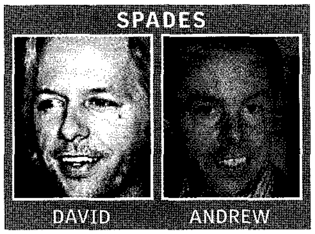
The Cuomo boys, who garner more ink than their three sisters—Maria Cuomo Cole, Margaret, and Madeline—are close, if differently tempered. "Andrew is much more cerebral," says one friend of the family, "while Chris is this nice guy who knows how to play the game. I've always gotten the feeling that Andrew fucks with Chris a little bit." Chris arrived at the start of his father's political career. "In those early years, Andrew spent a lot of time with him," Mario says, "taught him how to fix cars and ride a bike. He was more than a big brother, and that has never changed. Chris is a little swifter, I think, in repartee, especially in humorous situations. He was serving as emcee at family events when he was 14, and did it at his brother's bachelor party when he was 19."



SAM WAKSAL, 54, and **HARLAN WAKSAL,** 49, co-founders of ImClone

Under indictment for insider trading, ImClone impresario Sam Waksal is now being sued by the very company he founded eighteen years ago. And who is sitting in the president's office? Younger brother Harlan, the suburban dad who started the company but (coke bust in the eighties notwithstanding) raised kids in Jersey while Sam courted the likes of Martha Stewart and Mick Jagger in the Hamptons. Harlan has recused himself from board votes affecting Sam. But at least one ex-employee wonders if the family isn't still sticking together: "Harlan and Sam might have talked about it. He might have said, 'Look, we're going to sue you; it'll create a pretense of animosity.' "

DAVID SPADE, 38, actor, and **ANDY SPADE,** 40, president of Kate Spade



Comedian David Spade could have told you a long time ago that his brother, Andy, has an eye for fashion—one that's helped launch a million handbags bearing his wife's name (not to mention his own men's accessories line, Jack Spade). In the eighth grade, Andy called his kid brother on the carpet for sporting light-blue cords with a light-blue shirt and forced him to *at least break up the colors with a belt!* "That's when I knew he would be a multi-millionaire," David has said.

JENNY MCPHEE, 40, **MARTHA MCPHEE,** 38, and **JOAN SULLIVAN,** 29, writer daughters of John McPhee

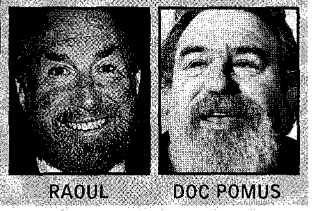
JENNY ON MARTHA: "I would not be writing without Martha. We went on a book tour together—a lesson in humiliation. There'd be four people in the store, two of them your school friends. But with a sister, you go out to dinner, have a glass of wine, and do it again tomorrow. We are also very competitive. When the call came about her National Book Award nomination, the first thing I said was, 'I'm seething with jealousy. But that's wonderful!' "

MARTHA ON JENNY: "I had incredible jealousy when Jenny published her first book. After she sold it, she called me, and I said, 'Bravo!' But it was a long time before I could talk to her. It was stupid and irrational, but I was in the dark days of my second novel."

JOAN ON MARTHA AND JENNY: "My sisters are my two advisers. Martha had me do writing exercises; at the end of the Bill

PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, ANDREA RENAULT/GLOBE PHOTOS; HENRY MCGEE/GLOBE PHOTOS; MARINA GARNIER; CAROLINE TOREM-CRAIG/LONDON FEATURES; JIMI CELESTE/PMC; JANET DURRANS/STOCKPHOTO; BRENT MEYER/GETTY IMAGES.

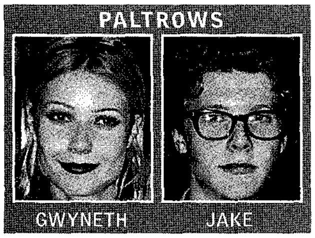
FIELD OF DREAMS: **Max Wiseman (a cousin), Doc Pomus, and Raoul Felder in Depression-era Williamsburg.**



Raoul Felder & Doc Pomus

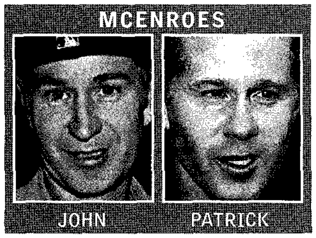
GROWING UP IN working-class Williamsburg, a teenage Raoul Felder would help his older brother, Jerome, who was crippled from polio, in and out of cabs to get to gigs in Bedford-Stuyvesant. "They didn't want to pick up handicapped people," he remembers. Though Felder, now 67, was nine years younger, the two shared a room. "I can't play any instrument, and he had a hell of a time getting me piano teachers," Felder says. "They'd be there all night long, sessions in the kitchen. I remember there was one guy who virtually lived with us, and it took a neighbor saying something pejorative for me to realize that this guy was black." Jerome, who died from lung cancer in 1991, took the name Doc Pomus and went on to write "Viva Las Vegas," "Little Sister," and "This Magic Moment"; Raoul found his voice representing the city's powerful and rich in their divorces. The brothers' paths crossed often, usually at night: "When I was in the U.S. attorney's office, he was living opposite the Brill Building," Felder remembers. "He would hold court in the lobby, and a steady string of characters would come in and out. I was an insomniac, so I would go over and stay till the morning. He was friendly with criminals. He was the same person whoever he spoke to. He could be talking to Bob Dylan or the messenger boy." Felder's favorite Doc Pomus song? " 'This Magic Moment' I thought was very good," he says, his eyes glistening. "But my favorite is 'Save the Last Dance for Me'—here was a person who could not dance!"

Bradley campaign, which I worked on, Jenny encouraged me to write a book. I'm the baby; I was spoiled silly."



GWYNETH PALTROW, 30, actress, and JAKE PALTROW, 27, director

Throughout her stratospheric rise to Ultimate "It" Girl, Gwyneth Paltrow has remained close to her kid brother, Jake, an aspiring director. She singled him out during her famously teary acceptance speech at the 1999 Oscars, has thrown him A-list birthday parties, scored him a P.A. gig when she was making Paul Thomas Anderson's *Hard Eight,* and is often seen roaming the West Village with him. Jake's career has been limited to TV, but that may soon change. In an interview with *Harper's Bazaar,* Gwyneth whimsically remarked, "I would only produce if a great project came along. For example, if I could get the rights to *The Secret History* by Donna Tartt for my brother, Jake, to direct, I would produce it." A few weeks later, Miramax joined up with Warner Bros. to make the film, with Gwyneth producing and—that's right—Jake directing.

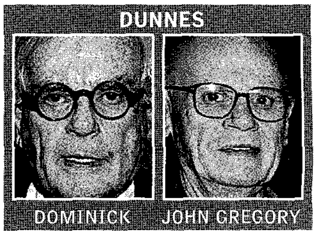


JOHN MCENROE, 43, TV commentator, and PATRICK MCENROE, 36, coach

As a player, John stole the show, but as a coach, Patrick seems the better fit. In 2000, Patrick replaced John as the U.S. Davis Cup captain. "It was a difficult role to follow his talent," Patrick has said. "He was very supportive of me in whatever I did." For his part, John says, "My kid brother always got the ice cream. That's okay—I always got the title."

DAVE ISAY, 36, radio-documentary producer, and JOSH ISAY, 32, political consultant

Josh—who engineered Chuck Schumer's upset victory over Senator Al D'Amato in 1998 (and Andrew Cuomo's fizzled gubernatorial effort earlier this year)—got his start volunteering for the John Anderson campaign at age 10. Big brother Dave, meanwhile, showed few signs of one day getting a MacArthur "genius" grant and three Peabody awards for his audio documentaries. "I was a fat, miserable slob," Dave says. "I sat in front of a TV and ate Cheetos, and Josh was the cute kid with a bow tie that everybody got along with. But in my family, I was the normal one."



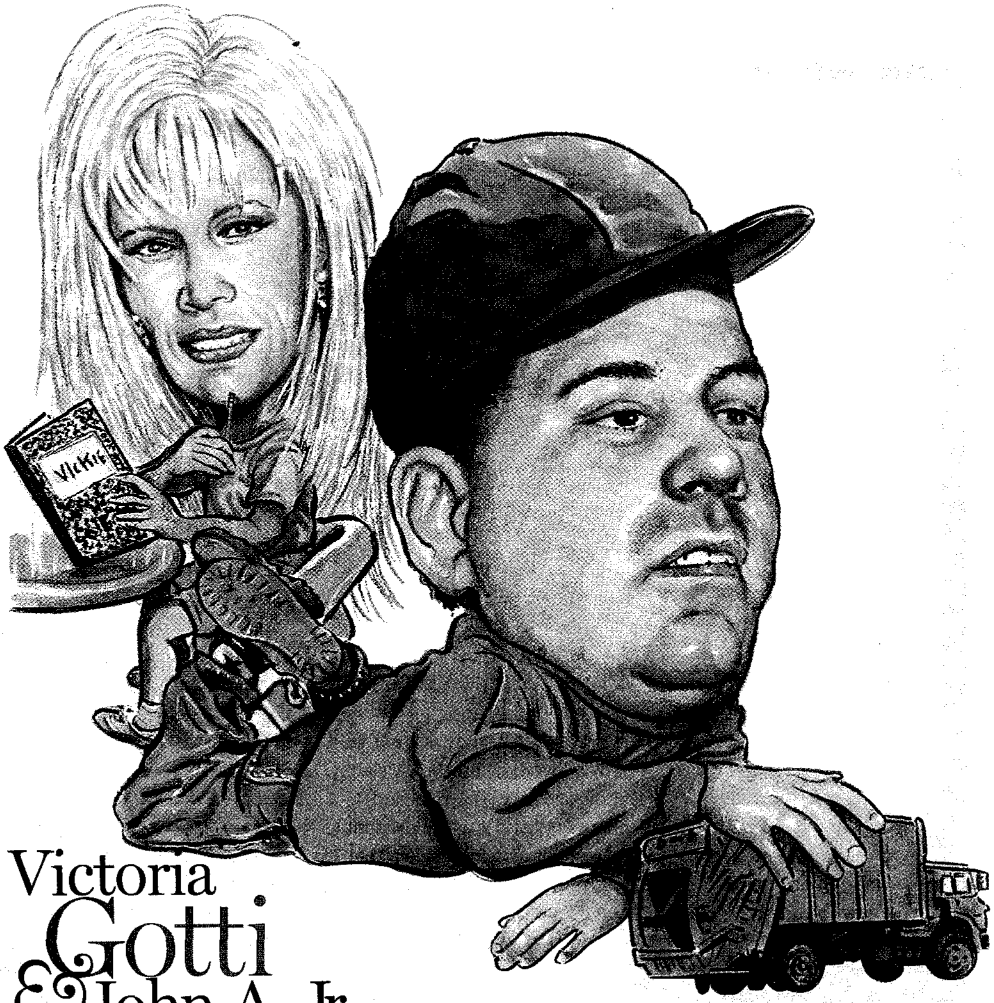
DOMINICK DUNNE, 76, and JOHN GREGORY DUNNE, 70, writers

Everyone knows Dominick and his brother, John Gregory, didn't speak for a decade—what nobody knows is exactly why. Dominick has hinted that it had to do with the 1982 murder of his daughter, Dominique. But then again, it's also well known that Dominick was hitting the bottle so hard back then that he had to camp in the Oregon woods for six months to dry out. What's clear is that the two were once extremely close (they worked together on the 1972 film *Play It As It Lays,* based on the novel by John Gregory's wife, Joan Didion) and now seem to have patched things up. Dominick reported recently in *Vanity Fair* that John Gregory "roared

PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, COURTESY OF RAOUL FELDER; HENRY MCGEE/GLOBE PHOTOS; BETTMANN/CORBIS; WALTER WEISSMAN/GLOBE PHOTOS (2); ROBIN PLATZER/TWIN IMAGES (2); MICHELLE LEVY/GLOBE PHOTOS; KELLY JORDAN/GLOBE PHOTOS.

Social Siblings

The Hiltons: Paris, 21, model-actress; **Nicky,** 19, model.
The Kluges: Samantha, 32, designer; **John Jr.,** 19, student.
The Millers: Pia, 36, estranged wife of Christopher Getty; **Marie-Chantal of Greece,** 33, children's-clothing designer; **Alexandra,** 30, exec at mother-in-law's fashion house.
The Boardmans: Serena, 30, real-estate broker; **Samantha,** 29, first-year resident at New York Hospital.
The Lauders: Aerin, 32, and **Jane,** 28, employed by the company Grandma founded.
The Kleins: Andy, 36, exterminator exec, and **Jeff,** 32, hotelier.



Victoria Gotti & John A. Jr.

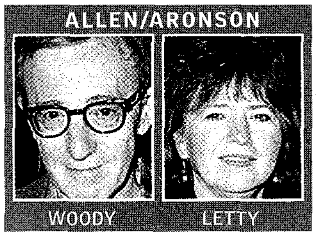
THE FAMILY THAT puts up bail together stays together: In 2000, both Victoria, now 38, the thriller writer turned *Post* columnist, and her brother, Junior, 37, the Gambino-family acting boss (once referred to as "a babbling idiot" by his father, John) each put up their million-dollar mansions to bail out Victoria's then-husband, Carmine Agnello. Nice gesture, but no dice: Agnello's now in jail until 2010 for racketeering. Junior, alas, fell prey to a similar indictment; now he's behind bars until 2005, which is why he missed Dad's funeral in June. "The private joke within the family is that we're Irish twins—we're born only about a year apart," says Victoria. "I would think we're closer than twins. There's nothing that I wouldn't do for him. I remember I was a skinny kid with glasses, knock-kneed, always ill, and he just always rushed to my aid. He was that protective of me."

with laughter" at Dominick's impression of Gore Vidal.

ANDREW SOLOMON, 39, author, *The Noonday Demon,* and **DAVID SOLOMON,** 36, pharmaceutical executive

When Andrew and David Solomon's mother decided she had suffered enough with ovarian cancer, she ended her life with an overdose while Andrew, David, and their father sat by her bedside. Later, Andrew wrote about her euthanasia in a groundbreaking piece in *The New Yorker.* How did his brother take it? "I was very supportive, actually," says David, a lawyer and film producer who also works for their father at Forest Laboratories, which developed the antidepressant Celexa in response to Andrew's depression. "I was famous as a child for never wanting to talk about things, and Andrew was always happy to talk about anything. And still is." "I took the realm of insane fabulousness," says Andrew. "He was normal."

ALLEN/ARONSON



WOODY ALLEN, 67, director, and **LETTY ARONSON,** 59, producer

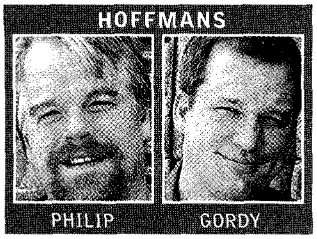
Letty is listed as a producer on some of his better-reviewed movies, including *Bullets Over Broadway* and *Deconstructing Harry,* and played an instrumental role in warming Woody up to the idea of allowing Barbara Kopple to document his jazz tour in *Wild Man Blues.* Earlier this year, when Woody was suing ex-partner Jean Doumanian, it looked as if that relationship would shatter: On the stand, Woody claimed repeatedly that his sister knew next to nothing about producing films and that he had no idea what it was she did for Doumanian. But just last month, it was announced that the sibs would be working together again on the funnyman's latest stab at theater, two one-act plays to be staged next April.

BRANFORD MARSALIS, 42, saxophonist, and **WYNTON MARSALIS,** 41, trumpet player

Born a year apart, they were too busy being prodigies to feud. Their mission has been bringing jazz to a wider audience: touring the world (together and separately), recording classic and in-

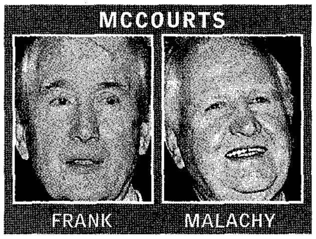
PHOTOGRAPHS: TOP, PATRICK MCMULLAN; BOTTOM, ROBIN PLATZER/TWIN IMAGES (2).

ventive albums, and using film and TV in revolutionary ways. And while some in the jazz world have accused them of selling out, it doesn't seem to faze the brothers. These days, Branford is working with his own band while Wynton celebrates his tenth year as artistic director of Jazz at Lincoln Center.



PHILIP SEYMOUR HOFFMAN, 35, actor, and **GORDY HOFFMAN,** 38, screenwriter

Gordy won the Waldo Salt Screenwriting Award at Sundance for *Love Liza,* a bittersweet comedy about a widower (played by Philip) coming to terms with his wife's suicide. Their first major collaboration, it opens at the end of the year. "He carries the picture," Gordy has said. "It's great that a powerful actor sibling could work on a film written by his brother and have it actually help the powerful actor sibling."



FRANK MCCOURT, 72, and **MALACHY MCCOURT,** 71, writers

FRANK ON MALACHY: "My mother's family loved my brother, Malachy. They said he was 'lyrical and charming,' and it was clear that I was not. It was made plain that I was not of 'Limerick' and I often heard 'You and your Northern Ireland Presbyterian hair.' "

MALACHY ON FRANK: "A fair number of critics and some of the public blasted me for not writing the same kind of book my brother wrote, and for not having his talent. Indeed, I was blamed for not being my brother. I now pledge to all those naysayers that someday I will write *Angela's Ashes* and change my name to Frank McCourt, 'cause I'm devoted to making people happy."

LEONARD RIGGIO, 61, chairman, Barnes & Noble, and **STEPHEN RIGGIO,** 47, CEO, Barnes & Noble

Why did Leonard Riggio appoint his younger brother, Stephen, to succeed him as CEO earlier this year? Because he didn't trust anyone else to run the family business. "Stephen would take a bullet for his brother and for the business," says Peter Farago, an executive who has worked for the brothers. It's a very tight bond—perhaps more paternal than fraternal. The Brooklyn-bred brothers talk throughout the day and socialize together most weekends. Those who have worked with the Riggios say that nary a harsh word comes between them.

Home Alone

Only children—sometimes you can just tell . . .

Rudolph Giuliani, 58
Robert De Niro, 59
Missy Elliott, 31
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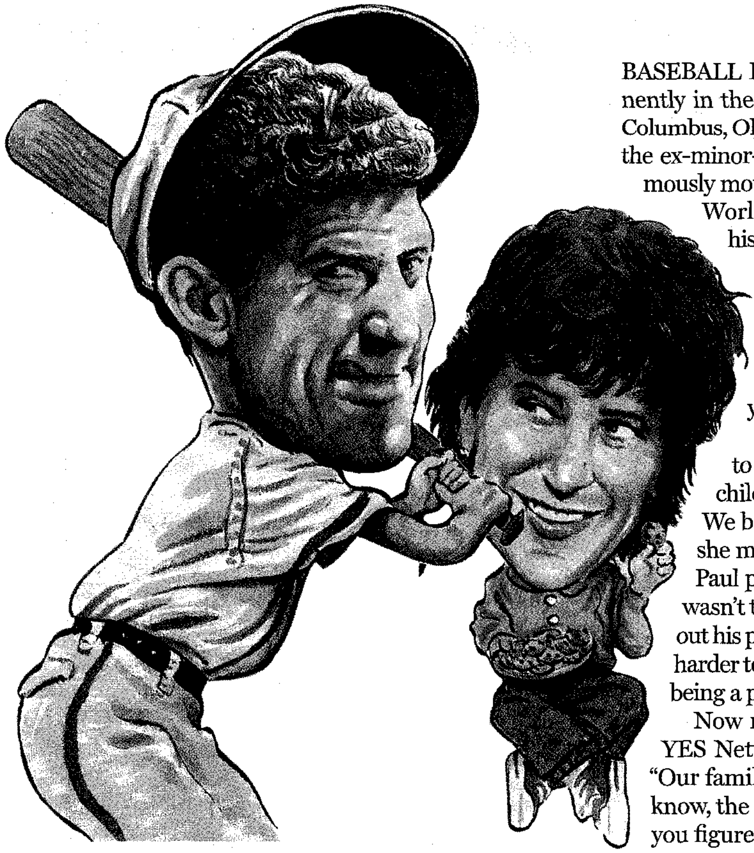


Paul O'Neill & Molly

BASEBALL FIGURED SO prominently in the O'Neill household in Columbus, Ohio, that Paul's father—the ex-minor-leaguer his son so famously mourned during the 1999 World Series—focused on his five boys only to the extent that they played ball. Meanwhile, the oldest child and sole daughter, Molly, would look on from the stands. In lieu of baseball, Molly drew, wrote (journals since the age of 7), and helped in the kitchen. "When you have all those kids, you tend to cook," she says. "It was: Love me, love my food."

Paul, the youngest child, was born when Molly was 10. "I got to be an only child at the beginning, and Paul got to be an only child at the end," she says. "That's something we hold in common. We both got our parents' undivided attention for a few years." But she moved east, eventually joining the *Times* as a food critic, while Paul played for the Reds. When Paul became a Yankee in 1992, he wasn't thrilled about moving to New York—until he found that without his parents in the stands, his playing improved dramatically. "It was harder to play in Cincinnati," he says. "It was a hometown thing. I think being a perfectionist runs in our family. That comes from Dad."

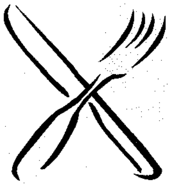
Now retired at age 39, Paul still does analysis and color for the YES Network. Molly is at work on a book about their childhood. "Our family is supposedly related to Mark Twain," she says. "And you know, the Irish are storytellers: You live through something, and then you figure out how to give it a happy ending."

PHOTOGRAPHS: FROM LEFT, JEFF VESPA/WIREIMAGE (2); ANDREA RENAULT/GLOBE PHOTOS (2); FRANCES M. ROBERTS.

WALL STREET RISING

PRESENTS

THE SECOND ANNUAL

A Taste of  *Wall Street*

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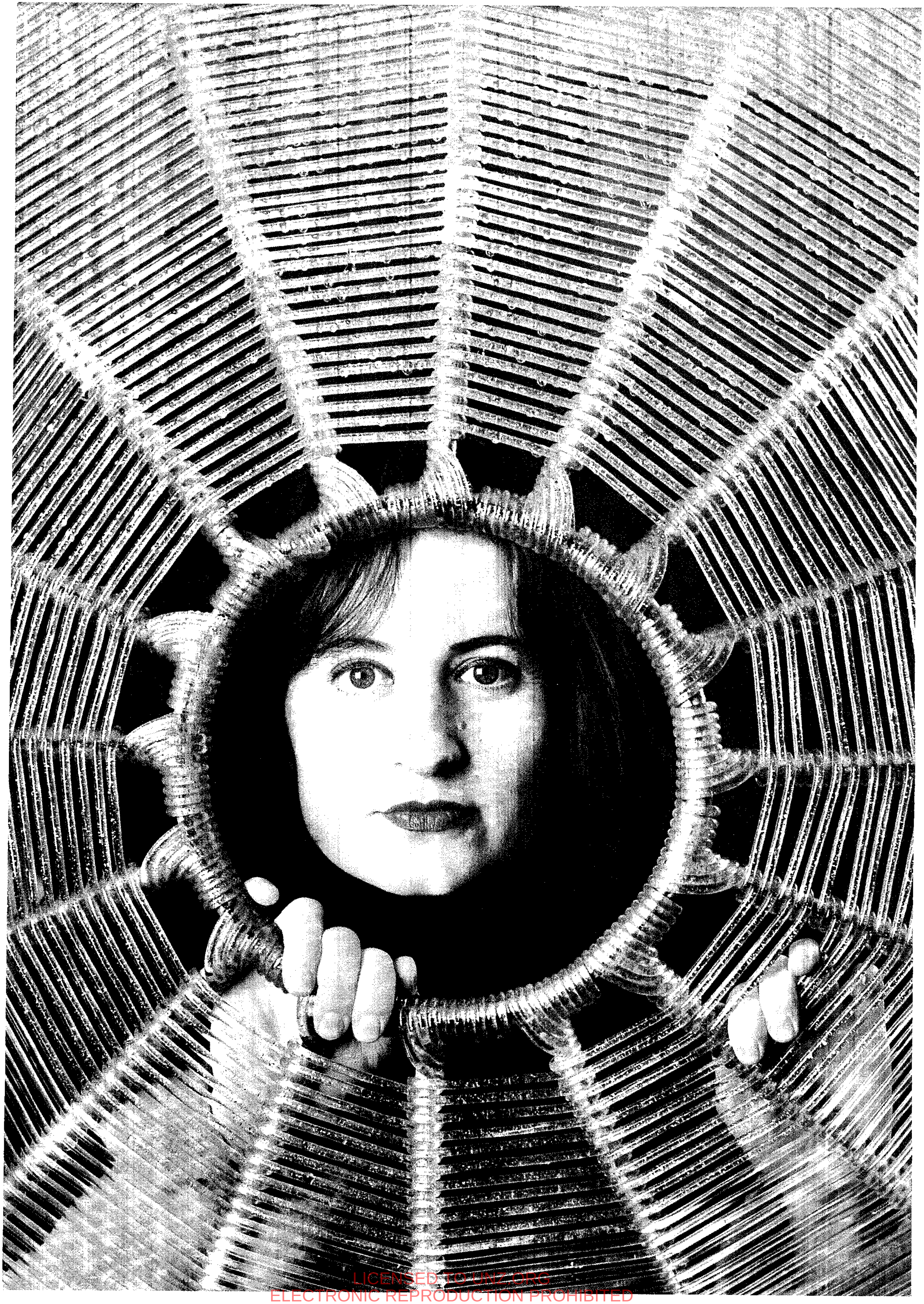


Wild, Wild WALTZ

This week BAM, which introduced New York to Pina Bausch, unveils *Körper,* the latest jolt from Germany's dance avant-garde. Call choreographer Sasha Waltz the next big thing, call her brilliantly theatrical—just don't call her the new Pina.

By Robert Hilferty

Photographed by Dominik Butzmann

DANCE-THEATER'S NEW ACT: Choreographer Sasha Waltz, opposite, at the Schaubühne, her Berlin home base, caused a sensation with *Körper,* above.

AN IMPOSING BLACK WALL ABOUT 35 feet high, with a huge window carved out of its center, dominates the bare stage. One dancer, pressed against the glass, wriggles sideways. Suddenly, a pair of legs drops into the frame, slithering down, the beginning of a human avalanche—eleven dancers before the sequence ends—that eventually crowds this mysterious display case with semi-nude bodies that overlap, intertwine, and separate in a series of hypnotic friezes.

This visceral tangle of humanity is just the beginning of choreographer Sasha Waltz's astonishing *Körper* ("Bodies"), which receives its American premiere at the Brooklyn Academy of Music's Next Wave Festival on November 13. Waltz tends to be described as the new Pina Bausch—the stunningly inventive dance-theater veteran and fellow German who's been a Next Wave standard-bearer almost since its inception in 1983. Waltz is weary of the comparisons.

"Pina was *not* in my frame of reference," she says, bristling with a hint of Oedipal defiance. Still, as we sit in one of the cluttered offices of the Schaubühne, her theatrical home base in Berlin, it's impossible to avoid the thought that in her bright red dress with matching lipstick, Waltz looks as if she might have just escaped from Bausch's *Carnations.* You can't avoid the intensity and sharply focused intelligence that radiate from her like an energy field. "I'm coming much more from an American line," she insists.

A 39-year-old choreographer who has been co-director of the Schaubühne since 1999, Waltz is reclaiming an art form that suffers from a dearth of dance and lousy theater. She does admit to studying briefly with a pupil of Mary Wigman, the founder of German expressionist dance theater, of which Bausch is the avatar. More significant, however, was a mid-eighties stay at the New School for New Dance Development in Amsterdam, where she was seduced by American postmodernist dance. She then decided to pursue her dance education in New York for a year. She cites as influences the work of Merce Cunningham, the Judson Church movement, and Trisha Brown, whom she calls "one of my heroes very early on."

BUT POST-WALL BERLIN, REINVENTING ITSELF AT BREAKNECK SPEED, turned out to be the perfect fit for Waltz. She was born in Karlsruhe in 1963, one of five children, and started dancing as a child. Through her father, an architect, she became interested in the relationship between bodies and the space around them. She founded Sasha Waltz and Guests in 1993, and over three years created the *Travelogue Trilogy,* a comical series in which much of the movement was inspired by Buster Keaton movies. By 1996, she landed her own theater, the Sophiensaele, a 100-year-old ballroom where she created *Allee der Kosmonauten* and *Zweiland,* two works that grapple with Germany's split and reunification. This grabbed the attention of the intelligentsia, and in 1999, Waltz was appointed choreographer and co-director of the Schaubühne, a high-profile theater not unlike BAM, but now with a good dose of the Joyce thrown in.

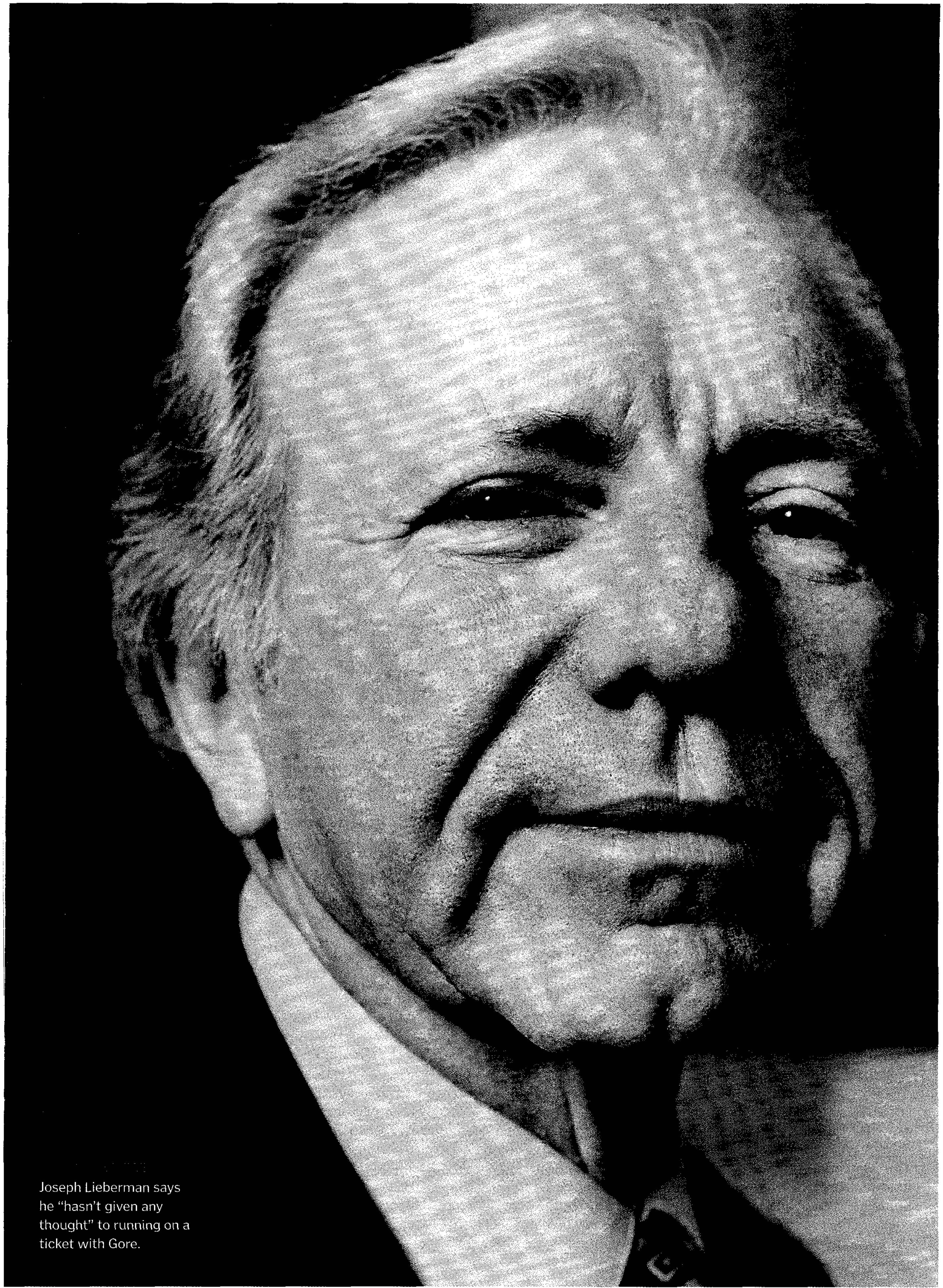
The gamble paid off: It was there that Waltz created *Körper* (and its sequels, to make another trilogy). "She is constantly challenging herself with her own fears and curiosity," says Jochen Sandig, another co-director of the Schaubühne and Waltz's longtime partner offstage as well, adding that "she discovered a new depth in her work" with *Körper.*

MUCH OF THAT DEPTH DERIVES FROM WALTZ'S UNCONVENTIONAL creative process—which she describes, in the case of *Körper,* as "What can we crazily discover about our body and its possibilities?" "I don't work from an abstract choreographic idea," she says. "And I have a need to find imagery." The theme in *Körper* is "the body in history, in science, in architecture." The last is significant, as Waltz is arguably the most space-sensitive choreographer working today. In developing *Körper,* she did a set of choreographic sketches in the new Jewish Museum in Berlin, a disorienting zigzag designed by Daniel Liebeskind.

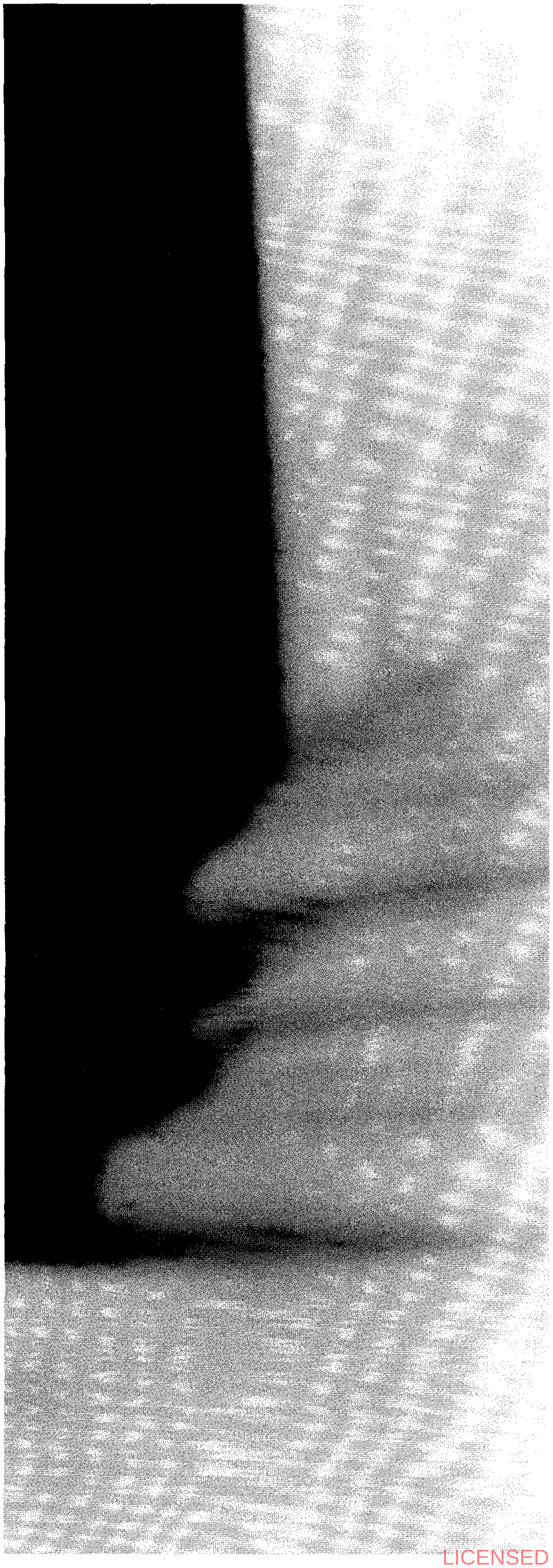
"It was a very intense experience for me as a German," explains Waltz. "Liebeskind found for me such an incredible metaphor: the void—the empty space—for the memory of all the people who have died. As an artist, I always feel drawn to digest and rethink German Jewish history. This project was definitely forcing me into it."

Despite several eerie images, however, *Körper* is no grim meditation on the Holocaust. Like Mark Morris, Waltz dares to be silly, and gets away with it. In their mini-monologues, the dancers are constantly misidentifying body parts, mistaking a nose for an elbow and the like; a dancer actually skis down that black wall; two women circle certain organs with lipstick and yell out prices. In one extraordinary sequence, as hilarious as it is unnerving, Waltz creates several hybrid creatures, mounting one dancer on the waist of another who is walking backward. Later, the grotesque creature is transformed into a kind of multilimbed Indian deity as dancers hidden behind it constantly reassemble porcelain plates to create a spinal column.

"It took quite some time until these images occurred," Waltz says. "It's a collaborative process with dancers. We play, improvise, experiment. I always want to work on something that I actually don't understand. I try to capture something about that. For me, dance is like a dream." ■



Joseph Lieberman says he "hasn't given any thought" to running on a ticket with Gore.



you go, joe

Al Gore's choice of Connecticut senator Joe Lieberman for vice-president was about the only thing that went right with that campaign. Now Lieberman aims to make history at the top of the ticket—if only Gore would step out of his way. By Meryl Gordon

AT SUNDAY-MORNING SERVICES AT THE BEULAH HEIGHTS Pentecostal Church in New Haven, the gospel choir is making a joyful noise—so joyful, in fact, that they are oblivious to the fact that several rather prominent politicians are waiting to address the congregation. While some squirm impatiently, Joe Lieberman is caught up in the emotion, rolling his arms in an impromptu dance, singing along with "This Is the Day the Lord Has Made." As the devoutly religious Lieberman later tells me with sincerity, "I'm always so grateful to have an opportunity for a spiritual experience." • When the music finally gives way to the campaigning, Bishop Theodore Brooks hails the Connecticut senator. "Can I say it like it ought to be?" Brooks declaims. "Here's the future president of the

Photographed by Len Irish

United States!" The African-American congregation roars. Lieberman replies, "As my mother would say if she were here, 'Bishop, from your lips to God's ears.' "

Just in case God's listening, there's another fervent prayer being offered up these days in Lieberworld (his orbit as nicknamed by staff and supporters): Please let Al Gore sit out the 2004 presidential election.

In a moment of perhaps misguided gratitude, Lieberman announced in January 2001 that he wouldn't run for the Democratic nomination if Gore did. Moreover, Lieberman has resisted every possible invitation to wiggle out of the pledge. The former veep has said he'll announce his political plans in January, but who knows if this latest timetable is for real? Senator John McCain, the GOP maverick and Lieberman ally, says, "My advice to Joe is that he shouldn't wait for Al Gore to make a decision." Repeat McCain's words to Lieberman, and he smiles. "I know, John tells me that all the time. But I feel I owe it to Al to wait."

Lieberman, to put it mildly, would be a rather unusual Democratic candidate for president. On the issues, he's to the right of just about any prominent Democrat. And then—duh—there is his religion. His Orthodox Judaism caused a sensation when Gore nominated him for vice-president in 2000—possibly the only shrewd move in that campaign. But will he play as the main attraction? Ask Democratic voters for their top choice if front-runner Gore opts out, and Lieberman, a.k.a. Mr. Name Recognition, not only edges out Democratic congressional leaders Dick Gephardt and Tom Daschle but beats in early polls the two men getting the most buzz, patrician Massachusetts senator John Kerry and charismatic North Carolina senator John Edwards.

But influential Democrats almost uniformly downplay Lieberman's chances on the grounds that he's just too conservative. He's a hawk on Iraq, too close to the business community, a crusader against Hollywood violence—all positions that are anathema to liberal Democrats. "Joe Lieberman is far too much to the right to motivate the activists," says one top New York fund-raiser. "And his religiosity makes people uncomfortable." A leading Democratic political operative adds, "Joe's not particularly charismatic, and he's too conservative to win the black-Hispanic-union-liberal activists."

> "'The ones most nervous about me running in the first place were Jews,' says Lieberman. 'Because of the whole history, the feeling that Jews will be blamed if things don't go well.'"

The odd thing is that the same views and cultural conservatism that would handicap him in party primaries might serve as assets in a campaign against George W. Bush—if Lieberman managed to get that far. Last week's GOP landslide certainly demonstrates the country's disaffection with liberalism. "I think Lieberman has the potential to win swing voters," says GOP pollster Frank Luntz. "He's not a doctrinaire Democrat, and he doesn't sound angry." Adds former Clinton adviser and bad-boy New York *Post* columnist Dick Morris, "Lieberman's trying to be the candidate of the moderate wing of the Democratic Party. We'll invade Iraq, we'll win, and Lieberman's position's will look good." He adds that in this religious nation, Lieberman's piety could play well. "The Christian Coalition is very right-wing, and also generally pro-Jewish. There's a high level of admiration for Joe."

To spend time with Lieberman during this trial-run, what-if candidacy is to see a man who is carefully honing his political persona. Lieberman can be charming and quick with a quip (Al From, CEO of the Democratic Leadership Council, has nicknamed him Shecky Lieberman). He's turned his pledge to Gore into a running shtick. Appearing on *Face the Nation*, he joked off-camera by asking CBS anchor Bob Schieffer about his career plans: "Are you waiting to see what Gore will do?" "No," Schieffer replied, "I'm waiting to see what Brokaw does."

But there's a steeliness beneath Lieberman's mild-mannered veneer. Ask Lieberman a tough question, and he'll often reply, "That's interesting"—a comment I assumed was aimed to flatter the questioner and stall for time. Then I asked his former chief of staff, lobbyist Michael Lewan, how he could tell when the low-key Lieberman was annoyed. "When he hears you out and says, 'That's interesting,' " Lewan says, "you know he thinks you've said something really stupid, but he doesn't want to hurt your feelings."

TRAIL MIX: Lieberman and wife Hadassah listening to candidate speeches in Hampton Falls, New Hampshire. He's visited 31 states in his undeclared campaign. Opposite: With close friend and ally McCain at ground zero in New York last September; Gore and Lieberman walking off Marine Two and toward Air Force Two in September 2000. Today, the pair aren't close.

Within weeks after the Supreme Court decided the last election, while Gore grew a beard and disappeared into self-imposed exile, Lieberman had already begun a thank-you tour of the campaign trail. Since January 2001, he's gone through airport security more than most traveling salesmen, visiting 31 states—among them New Hampshire (five trips) and money-rich New York (twenty trips). "I decided that I would do everything one could do to get ready to run," he says. "I have my PAC, I'm looking at people. But it's true, the day after the election, November 6, I can't and I won't begin to hire."

Lieberman's two children from his first marriage, Rebecca, 33, who runs a Manhattan-based pro-voting nonprofit, and Matt, 35, a New Haven high-school English teacher, both took leaves from work to join the 2000 campaign. "My dad called the whole family together for Labor Day weekend, and we thought there was going to be a big announcement," says his daughter Rebecca, "but it turned out he just wanted a family weekend."

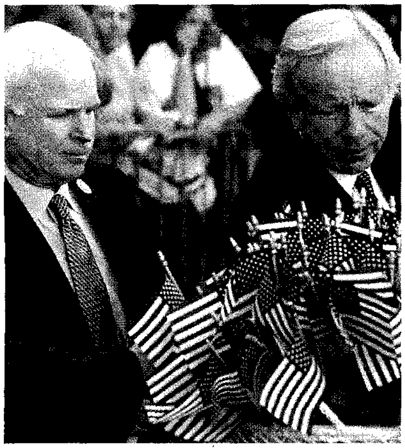
Her brother, Matt, says, "You try not to think about it."

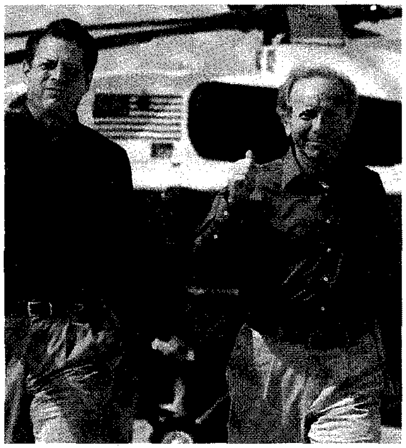
Hadassah Lieberman, Joe's second wife and the mother of their 14-year-old daughter, Hani, insists that the waiting is not both-

PHOTOGRAPH BY AP WIDE WORLD PHOTOS.

ering her. "If the question is, what are our lives going to be down the road, I just say, *Deep-breathe.*"

The couple has written a chatty campaign memoir with journalist Sarah Crichton, *An Amazing Adventure,* to be published by Simon & Schuster in January. What's newsworthy in the book is how Lieberman tries to have it both ways: lavishly praising Gore and yet distancing himself from his former running mate, with numerous if-only-the-Gore-staff-had-listened-to-me critiques. Make no mistake: This is not a man who's strategizing to be Gore's No. 2 on the Democratic ticket again. "I haven't thought about it" is Lieberman's for-the-record comment.





NOW FOR THE SHOCKING REVELATION, the fruit of dogged investigative reporting, that will blow the lid off Lieberman's carefully crafted persona: The man's eaten lobster. Once. "I didn't like it," he says, "but maybe that was psychological." (Yeah, yeah, he didn't inhale.)

We are sitting in Lieberman's Senate office—it looks like an uninhabited movie set; the only thing on his desk is a red ball that he throws at the wall as a tension reliever—discussing the role of Judaism in his life. His widowed mother, Marcia, told me in a phone interview that her son had rebelled against his Orthodox Jewish upbringing when he went to Yale ("I confronted him about it," she said). So I ask him about this un-Orthodox chapter. "It's interesting," he begins. "During college, I stopped observing the Sabbath. It was a limited rebellion, because I continued to pray every morning. In law school, I didn't eat kosher food."

He was not very observant in 1965 when he married his first wife, Betty Haas, a Reform Jew. (As their daughter, Rebecca, puts it, "My mom came from the kind of Reform family who grew up with a Christmas tree.") The couple met while interning in Connecticut senator Abe Ribicoff's office; she went on to become a psychiatric social worker. "We kept a kosher home, so my parents could visit us," Lieberman says. "I still wasn't observing the Sabbath. Then, in 1967, my grandmother died." Lieberman's maternal grandmother, Minnie Manger, was a deeply religious immigrant and a strong influence. "When she died, it's trite to say, I felt the torch had been passed," Lieberman says. "I had an obligation to carry on the religious tradition."

LIEBERMAN'S RENEWED INTEREST IN BURROWING DEEPER INTO HIS faith was one of the wedges that pushed him and Betty apart—they divorced in 1981. As Lieberman became increasingly involved in politics, she resented the public life and his busy work-plus-temple schedule. "They argued," Rebecca says. "It wasn't surprising to me when they got divorced." Matt agrees. "I felt as a kid that the divorce was the right thing," he says, "because the marriage wasn't working." Lieberman himself simply says the couple grew apart. "One of the differences we had was in levels of religious observance," he says. "But I'm convinced if that was the only difference, we wouldn't have gotten divorced." In Lieberman's 1988 upset of GOP incumbent Senator Lowell Weicker, his religion was mostly discussed in terms of his inability to campaign on Saturdays. But that changed when Gore chose Lieberman for the VP slot.

Leon Wieseltier, literary editor of *The New Republic* and a Lieberman pal who attends the same shul, Kesher Israel, says, "Joe has never run for chief rabbi, and he never will. Before the campaign, he was a Democratic senator who happened to be Orthodox. He never hid it, but it wasn't something he displayed—now, in a conservative time, it has come to be italicized."

THE PAGE 1 PICTURE IN THE NEW YORK *TIMES* AND WASHINGton *Post* on October 3 was a dramatic illustration of why Joe Lieberman is the Republican's favorite Democrat. There he is in the White House Rose Garden, looking approvingly at President Bush in a show of support by legislators for No. 43's plan to invade Iraq. Lieberman gushed about the president's "eloquent, powerful, and convincing statement" in favor of deposing Saddam.

The next time I saw Lieberman, I asked why he was so effusive about the man he hopes to beat in 2004. "I didn't have a text there," he replied testily. "I've felt this way about Iraq for more than a decade. I thought it was real important to have a show of bipartisan support, which will strengthen our hand in the U.N. and might even send a message to Old Saddam over there."

Lieberman has had a number of defining moments as a politician: He scored with the family-values crowd by scolding Hollywood and successfully pushing for the TV V-chip; he was the first Democrat to publicly excoriate his old pal Bill Clinton for *l'affaire* Lewinsky. And this fall, while Democrats like Tom Daschle and John Kerry twisted themselves into knots trying to reconcile their doubts about the war, Lieberman, who in 1991 co-sponsored the first Gulf War resolution to invade Iraq, had no such crisis. "I'm convinced that if we don't deal with Saddam," he says, "he'll do terrible damage to us and other countries in the region."

Lieberman has crafted an image as a man more interested in getting things done than in scoring partisan points. But as one prominent Washington Democrat says, "Lieberman is not popular in the Senate. When you have 50 Democrats working on a bill, he'll be the first to go and try to cut a deal with the Republicans. He wants to be the Guy, to be a player."

In October, after GOP Senate minority leader Trent Lott let loose on the Senate floor with a scathing attack on Daschle ("Now, I'm not questioning anyone's patriotism"), Lieberman went over and shook Lott's hand. What was that about? Lieberman explained that Lott had consulted him before making those remarks and had pulled some punches, adding, "Lord knows what else he would have said."

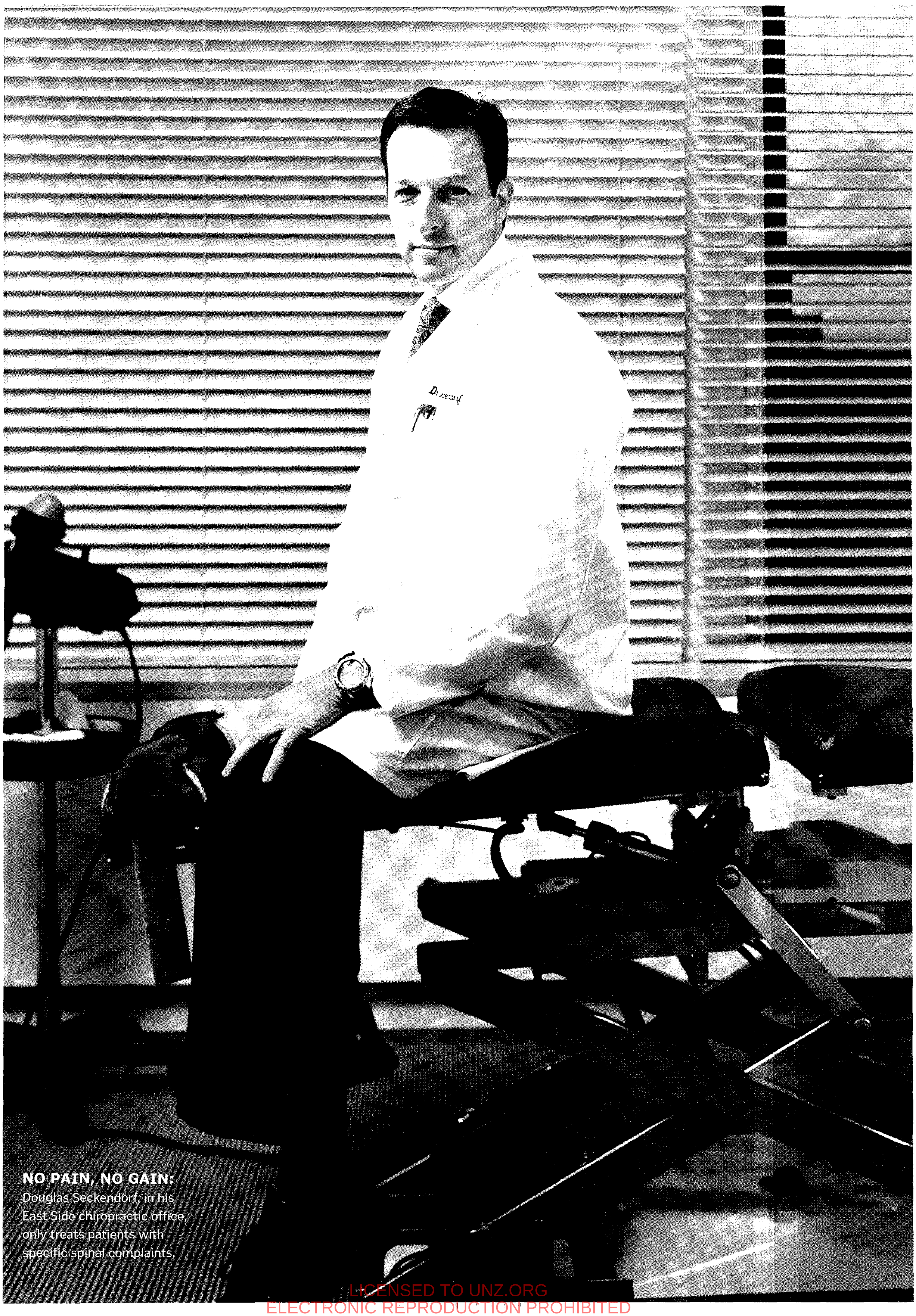
During the debate over the Iraq resolution, Maryland Democratic senator Paul Sarbanes became enraged at Lieberman for blocking a Democratic alternative, yelling, "It is painful to see a former attorney and attorney general of the state of Connecticut twist and turn the words of this well-crafted amendment." Lieberman tried to defuse the moment by joking—"Let me relieve you of your pain"—but Sarbanes continued to seethe.

Former SEC chairman Arthur Levitt's new book, *Take On the Street,* attacks Lieberman for halting an effort to require companies to treat stock options as an expense—a rule that might have discouraged the greedy executive behavior that characterized the Enron scandal. Levitt says, "Joe Lieberman almost single-handedly blocked it. I've never been able to figure out why he did it."

Ask Lieberman about such criticism, and he goes on auto-pilot. "I'm a Democrat who is pro-business and pro-growth. In the early nineties, the ability to own a piece of a busi-

(continued on page 59)

PHOTOGRAPHS: TOP, NEWSCOM/REUTERS/WIN MCNAMEE; BOTTOM, REUTERS/LARRY DOWNING



NO PAIN, NO GAIN: Douglas Seckendorf, in his East Side chiropractic office, only treats patients with specific spinal complaints.

Who's treating the chronic aches and pains of some of Manhattan's most demanding patients? A whole new class of chiropractors like Douglas Seckendorf, whose high-tech offices and great hands are raising the status of an oft-maligned spinal specialty (even if some orthopedists still get a little bent out of shape on the subject).

Take That Back

By Joanne Kaufman

Photographed by Jessica Wynne

Brooke Astor told Oscar de la Renta about it, and if it was good enough for Mrs. Astor, and, come to think of it, for Henry and Nancy Kissinger, Ralph and Ricky Lauren, and—wait a minute, isn't that Roger Ailes over there, and *Über*-investment banker Pete Peterson?—then it was plenty fine for the celebrated designer. • No, it isn't Sirio's place—Le Cirque 2000—at lunchtime. It's Douglas Seckendorf's, *Dr.* Seckendorf to you, chiropractor to the accomplished, well-heeled, well-connected, and, well, sore. • "What he can do for you, Le Cirque cannot," says De la Renta. "He is a magician." • Indeed: Seckendorf, founder of Manhattan Sports Medicine, seems to be able to make back misery disappear. Along with several other New York practitioners, he has staked out his turf—the musculoskeletal region—and is showing A-list patients, who clearly haven't got time for the pain, that V-I-O-X-X isn't the only way to spell relief. • These chiropractors have become something of a secret weapon for those who refuse to take back pain lying down, who want to give a wide berth to bed rest, painkillers, and especially surgery. • "I had back surgery a year and a half ago, but after the surgery, I was in a car accident and had whiplash and horrible pain in my elbows and arms," says De la Renta. "The doctor said I would need another surgery on my cervical vertebrae, and I have to tell you, I went to Dr. Seckendorf every day for six weeks and not only did I not have to have the surgery, I have never again had any pain."

Same deal with Peterson, head of the Blackstone Group, who had an assortment of problems, chief among them Achilles'-tendon issues and stenosis (narrowing of the canal where the nerves exit the spine). He heard about Seckendorf from a fellow resident of the River House who'd taken his tennis elbow to countless doctors, finally scoring with the good chiropractor.

"In a matter of weeks, my Achilles' tendon was cured," says Peterson. "Later, when an orthopedic surgeon said I should have surgery for the stenosis, Doug said, 'Pete, we don't understand the intricacies of the back as much as we think.' He suggested back-strengthening exercises and cortisone injections at the Hospital for Special Surgery. I had two and I was fine.

"Since I've been going to him, it's a veritable Who's Who of New York. I don't think I've ever been there and not recognized somebody. You approach his business with a question, but when you see the results . . . He's almost like a medical doctor." Peterson means this as a compliment, and Seckendorf takes it as such. Unlike many of his fellow chiropractors, and unlike some patients, he has nothing against orthopedists and neurologists (who are among his best referral sources). He also has nothing against injections, surgery, and anti-inflammatories. He simply wants it understood that there's more out there.

"If you're not a candidate for surgery, it's a conundrum," says Seckendorf, 37, who—maybe it's the lab coat, maybe the open, boyish look—recalls *ER*'s Noah Wyle. He eschews New Age sounds and New Age scents in favor of a radio set, quite loudly, to WCBS-FM. "You've gone to an orthopedist, you've been given an MRI, you're given a diagnosis like 'It looks like you've slipped a disc.' If it's a progressive guy, he'll give you a list of physical therapists who may not specialize in the spine. Otherwise, it'll be 'Here's an anti-inflammatory. Go rest.'

"But the people I take care of don't want to be given an anti-inflammatory and not go to work. They're doers. Nothing irritates someone who's used to being active more than being told they can't run," adds Seckendorf, whose East 58th Street facilities include X-ray, a small Cybex-stuffed gym where patients are monitored by exercise physiologists, physical therapists, and chiropractors, and whose offerings include back school (course work includes the proper way to brush your teeth, get dressed, pick out a package, pick up a child, swing a golf club). The fee for the first visit is $325; follow-up sessions run from $125 to $140.

Investor and philanthropist Henry Kravis began seeing Seckendorf first for elbow problems, then back, then neck. "I've seen a lot of chiropractors and he's a big notch above—he thinks like a doctor," says Kravis, a founding partner of Kohlberg Kravis Roberts & Co. (and majority owner of Primedia, *New York*'s parent company). "When he finally determined that I did need neck surgery, he recommended four doctors and went with me to every one of them to make sure I wasn't missing anything they were telling me. He doesn't sugar-coat and he explains everything."

"Patients want to be proactive," says chiropractor Steven Margolin, founder of the lower Fifth Avenue "wellness center" that bears his name and treats the aches and pains of, among others, actresses Kristen Johnston and Cynthia Nixon with massage, acupuncture, and nutritional counseling along with chiropractic. "They want to know what they can do to decrease their symptoms and help reduce the chances of their returning. They've gone through the usual medical route, and they're either tired of being on medication or haven't got the results they wanted."

Cilda Shaur, a former dancer, came to Margolin after the second of two car accidents put her on her back for eight weeks with severe whiplash and nerve damage down her right arm. "I had seen chiropractors before, some good, some bad, but I just didn't want to go through all that sifting again. I finally went, and could have kicked myself: Why did I wait so long? The way he puts his hands on your back, he's just one of those guys who's a healer."

THE MOVE TOWARD CHIROPRACTIC IS consumer-driven. "A lot of patients are really ticked off with medicine right now," says Woodson Merrell, executive director of the Continuum Center for Health and Healing, a lower Fifth Avenue outpost of Beth Israel Medical Center whose waiting area is a cross between the reading room of a well-endowed library and the foyer of a sleek Japanese restaurant. "They want nothing to do with conventional therapy." Thus, the Continuum Center offers chiropractic, acupuncture, and aromatherapy along with the standard playlist: pediatrics, gynecology, internal medicine. In this, it has created a smart business model.

"We tend to see our patients more frequently," says Karen Erickson, the center's senior chiropractor and one of the first to be credentialed by a teaching hospital. "We also tend to spend more time with them, generally, than do doctors, so we really know them. It's common that I'm the portal of entry for a patient into the health-care system—I'm in a position to refer that patient to an internist, a gynecologist.

"It's good for the patient and for the doctor who gets the referral," adds Erickson, whose office, fitted out with an area rug and an elegant green leather chiropractic table, smells pleasantly of peppermint. Her soothing room and equally soothing, assured manner help explain why she, along with the resident acupuncturist, has the center's most prominent practice, one that includes designers, performers, and writers, among them playwright Warren Leight.

"Five years ago, I was rear-ended by a truck," he says. "When you have something like that, it reverberates through your body in ways you don't expect. You might feel better five months later and worse two years later. You end up chewing a lot of Advil and Vioxx.

"I was sent to Karen by a friend who had migraines. I was skeptical, but I'm a writer. I'm skeptical of everything," says Leight, whose *Side Man* won the Tony in 1999. "I thought I'd give it a try because the painkillers were a drag. It had not occurred to me that you could go to someone who would run her hand down your spine and know where it's hurting. She *always* knows where it hurts. I go to Karen like an 80-year-old and come out like a 45-year-old. I also haven't gotten as sick as often since seeing Karen," Leight adds, saying of a session with her, "It seems to re-center your body's immune system."

That's the kind of statement sure to get an orthopedist's back up. "Any suggestion that chiropractors have the ability to treat non-muscular skeletal conditions like digestive and visual problems and breathing difficulties, I think it would be appropriate to apply the word *bunk*," says Eli Bryk, chairman of orthopedic surgery at St. Vincent's Hospital.

"Patients want to be proactive. They've gone through the usual medical route, and they're either tired of being on medication or haven't got the results they wanted."

SHE'S GOT YOUR BACK: Karen Erickson says chiropractors tend to see patients more frequently than doctors, and can serve as portals of entry into the health-care system.

"Many people swear by chiropractors, and they're not crazy," he concedes. "There have been findings that patients with simple muscle aches do receive benefit from manipulation. But really, what a lot of chiropractors are doing is physical therapy."

Seckendorf bristles at the chiropractor–physical therapist comparison. "We both use some of the same modalities, like hot and cold packs, and we both do hands-on therapy," he allows. "But physical therapists are not spine specialists. We are."

This whole identity and image thing is something chiropractic has been struggling with for years. Not too many years ago, chiropractors were, at best, regarded as part of the alternative-medicine movement, at worst as quacks and bone crackers. "We've gotten away from the word *crack*," says chiropractor Lawrence DeMann Sr., whose patients include politicians and theater directors. "Now we call them adjustments." Until the matter was successfully challenged in court in 1987, an amendment to the American Medical Association's canon forbade doctors from referring a patient to a chiropractor or accepting a referral from a chiropractor. "The AMA referred to chiropractors as rabid-dog killers and latent homosexuals who liked to put their hands on people," says Jerome F. McAndrews, spokesman for the Arlington, Virginia–based American Chiropractic Association.

WHEN DEMANN BEGAN PRACTICING 35 years ago and was at a party with some M.D. friends, he was asked about his specialty. "I said I was a chiropractor, and a pall fell over the room," he recalls. "Now when I go to a party and say I'm a chiropractor, people will crowd around and say, 'I've got a pain in my shoulder.' 'There's a pain in my back . . . What do I do?' " Last year, according to McAndrews, 25 million people headed to chiropractors to find out, a 47 percent increase from the early nineties.

Still, the adjustment in thinking has only gone so far. Doctor taxonomy has it that if you can't get into med school, you go to med school in Mexico. Failing that, you go to osteopathy school. If you can't get in there, you go to dental school (except in New York, where the status order is reversed). If you can't cut it there, you head for podiatry school. If you couldn't get in anywhere, you became a chiropractor.

Seckendorf himself was premed at Boston University. "I wanted to go into health care," he says, "but I knew I wanted to do something that would let me do both diagnosis and hands-on treatment and be involved in prevention." Bingo.

In his eleven years of practice, he has tried to make a distinction between his M.O. and that of his colleagues. "The classic chiropractic approach might be to look at someone and say, 'You have one leg that's longer than the other, your left shoulder is higher than the right,' " Seckendorf says. "Your muscles should be lengthened. We should adjust your spine to take pressure off nerves and make your body work more efficiently. The philosophy is that you develop inherent mal-positions in your spine as you move through life."

He takes only those patients who come to him with a specific spinal complaint, turning away people who are interested in chiropractic as prophylaxis or as a sort of glorified massage. He deals strictly with neck and back problems, mostly herniated discs, keeps his volume low and his patients' tours of duty short. The average treatment runs for two months with visits two to three times a week, and is, says Seckendorf, consistent with orthopedic treatment.

"If you were lying on my table, my therapies would be traction, electrical stimulation, heat packs, ice packs, and manual lengthening of the soft tissues. We don't do manipulations or cracking here. It's not that I'm against it for certain conditions, but for my patient population, which is mostly disc herniations, it's contra-indicated."

"What sets Doug apart is that he evaluates patients as much as a medical doctor does, and he's careful to rule out other, more serious causes, like malignancies, kidney or ovary disease, and aneurysms," says orthopedic spine surgeon Baron Lonner. "He also doesn't keep them coming back for unnecessary treatments and gives them a long-term plan of back maintenance.

"Before," he adds, "my feelings about chiropractors were neutral to negative. But because of Doug, I have a more open attitude about them."

Pain, as Cilda Shaur, the former dancer, learned, tends to make you more open-minded. "I was 23 when I was first injured and I thought I would never dance again because I was so messed up. The idea of someone cracking my back—that was not the thing to do. But I wanted my life back. And then I went and I was fine within a month. Now I'm moving to Boston and all I can think is, *Oh, God, I've got to find another chiropractor.*" ■

Best Bets

RIMA SUQI

ADORABLE little girl seeking slightly older little boy. Must have hair. Need to share love of strained carrots.
CAN YOU SIT UP? advanced young girl searching for equally advanced boy to next to in a sassy seat.

It Takes Two, Baby

Is your mischievous matchmaker friend a new mom? Surprise her with some of the most hilarious baby clothes we've seen. Haute Stuff's onesies feature baby-style personals like "Little girl seeking slightly older little boy. Must have hair. Need to share love of strained carrots." In sizes for 3 and 6 months and in five colors ($32).

■ **JUST FOR TYKES**
83 Mercer Street/212-274-9121

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1999
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TAXICAB

Meter Ticking

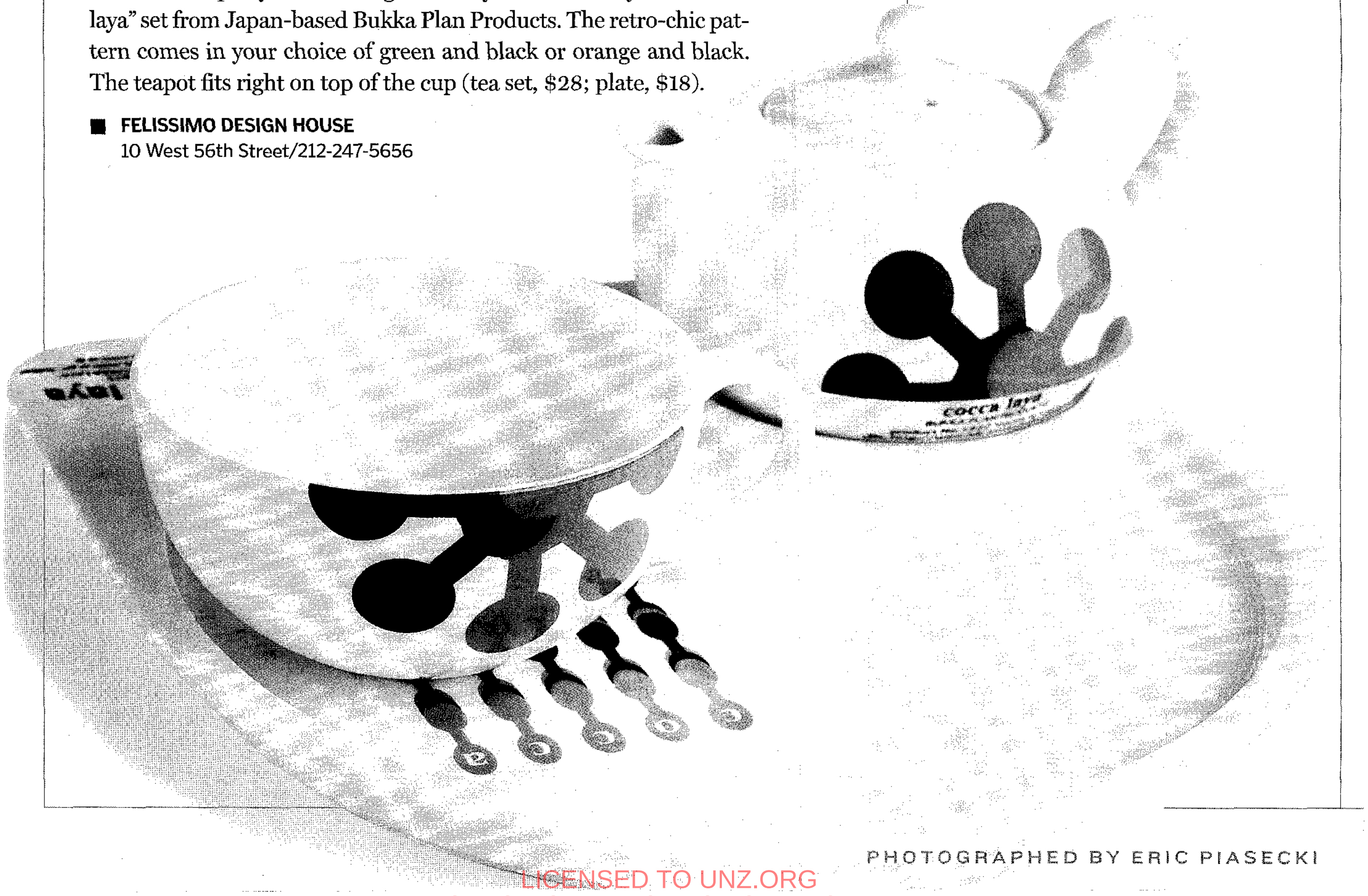
Getting a valid New York City cab medallion is no easy task. Instead, indulge your taxi fetish with a recycled one that's been made into a little clock ($29.95; one AA battery is required).

■ **A PERFECT SETTING**
140 Atlantic Avenue, Brooklyn
718-222-1868

Steeping Beauty

Add a little zip to your morning Earl Grey with this sassy new "cocca laya" set from Japan-based Bukka Plan Products. The retro-chic pattern comes in your choice of green and black or orange and black. The teapot fits right on top of the cup (tea set, $28; plate, $18).

■ **FELISSIMO DESIGN HOUSE**
10 West 56th Street/212-247-5656


cocca laya
laya

PHOTOGRAPHED BY ERIC PIASECKI

Classic Hot Chocolate
Jacques Torres
CHOCOLATE
NEW YORK
Wicked Hot Chocolate
Jacques Torres
CHOCOLATE
NEW YORK

Jacques in a Box

Chocolatier Jacques Torres, former pastry chef at Le Cirque, opened his own chocolate factory two years ago. His hot-chocolate mixes ("classic" and a spicier version, "wicked") are made with real chunks of chocolate. Just add hot milk for the richest hot-chocolate treat around ($40).

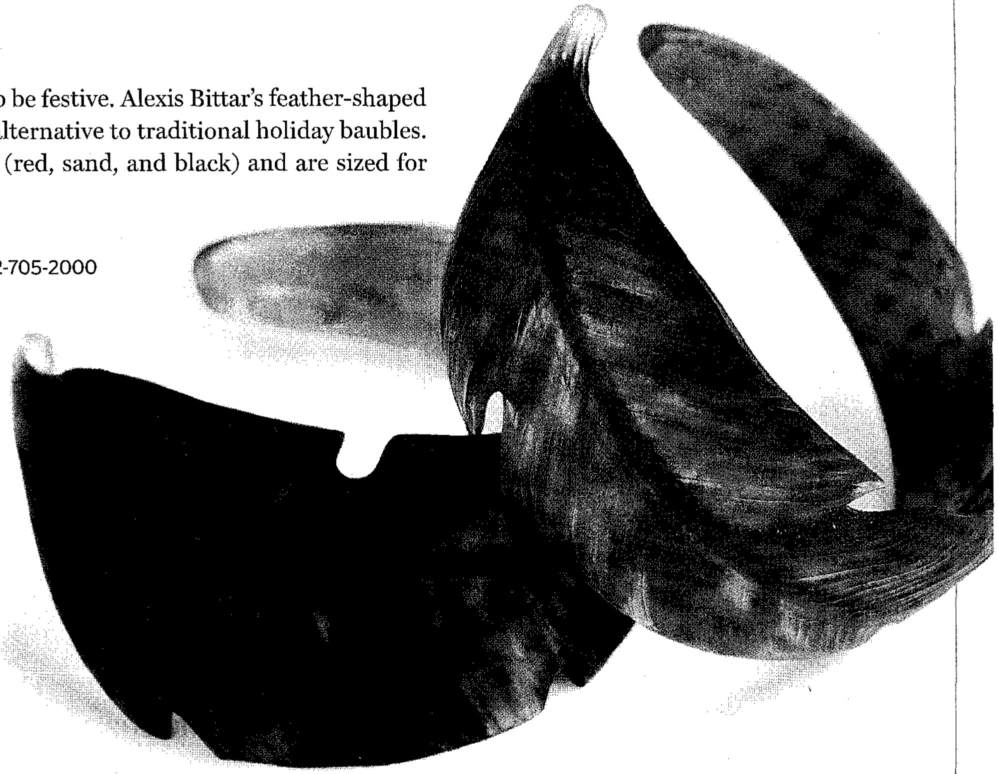
■ **JACQUES TORRES CHOCOLATE**
66 Water Street, Brooklyn/718-875-9772
www.mrchocolate.com

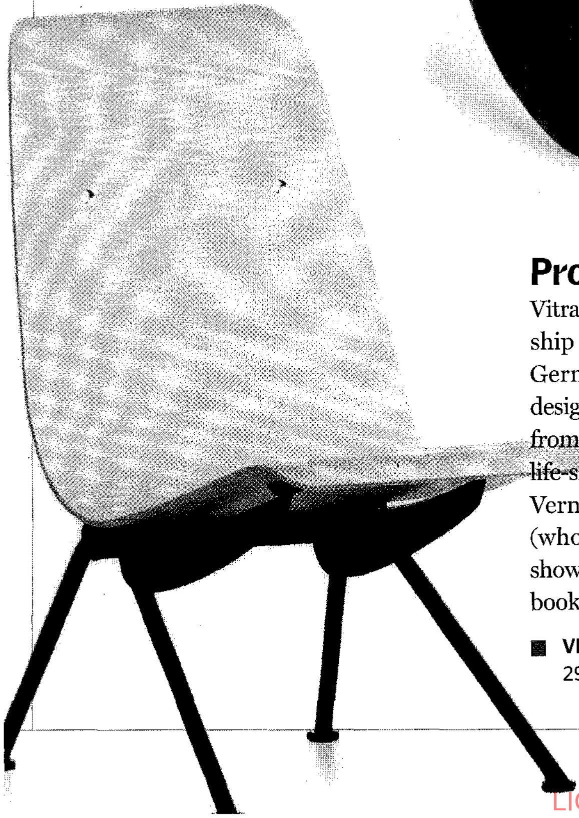
Cuff Love

Jewelry doesn't have to sparkle to be festive. Alexis Bittar's feather-shaped Lucite cuffs are a funky, clunky alternative to traditional holiday baubles. They come in three solid colors (red, sand, and black) and are sized for fairly small wrists ($80).

■ **SAKS FIFTH AVENUE**
611 Fifth Avenue, at 49th Street/212-705-2000

■ **THE MOMA DESIGN STORE**
44 West 53rd Street/212-767-1050
81 Spring Street/646-613-1367

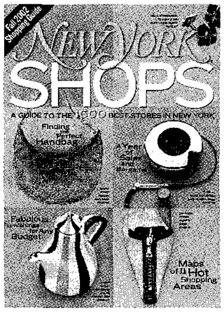




Prouve It

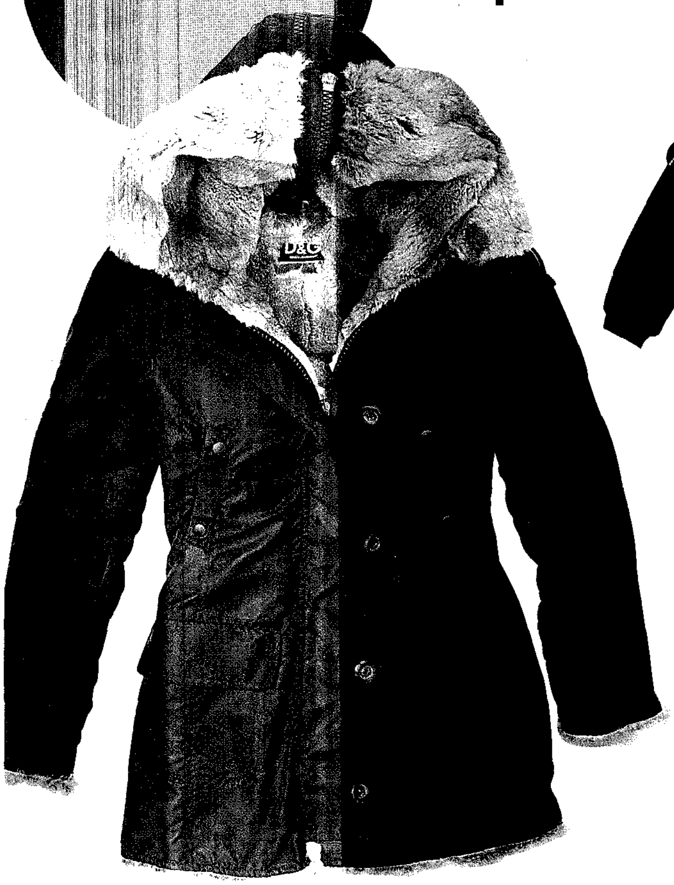
Vitra's much-talked-about U.S. flagship opens this week. Fans of the German company's chic modern designs can now snap up everything from its famous miniature chairs to life-size versions from designers like Verner Panton and Jean Prouve (whose iconic Antony chair is shown here, $660). Office furniture, books, and accessories, too.

■ **VITRA**
29 Ninth Avenue/212-929-6334

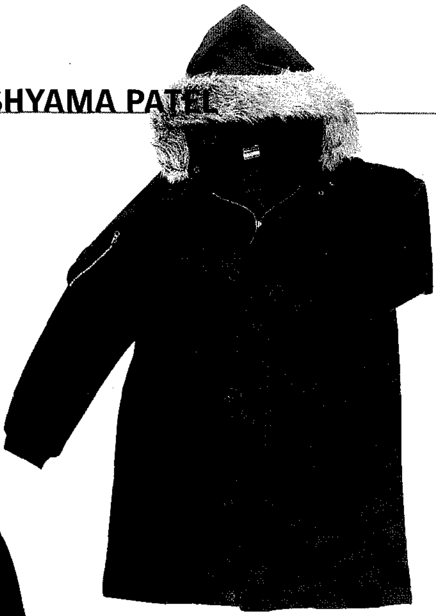


Check out the fall 2002 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Best Bets." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

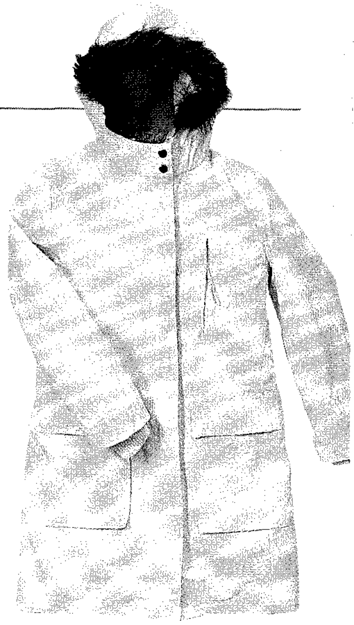
New York Shops SHYAMA PATEL



D&G
$1,740
(434 W. Broadway;
212-965-8000.)



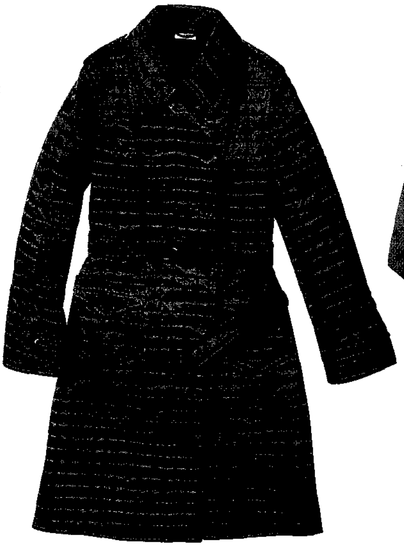
55DSL
$179
(1 Union Square W.;
646-336-8552.)



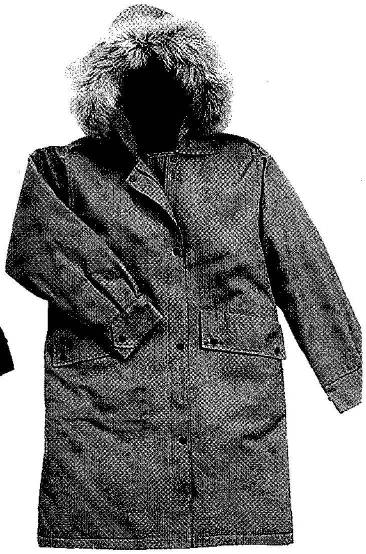
Club Monaco
$229
At Club Monaco stores.

Parka City

This winter's coziest jackets are also its coolest. Here are five easy ways to perk up your dress-down days.



Miu Miu
$855
At Barneys New York and
Jeffrey New York (449 W. 14th St.;
212-206-1272).



A.P.C.
$335
(131 Mercer St.;
212-966-9685.)

November 13–19, 2002

Sales & Bargains

Yigal Azrouël's sleek, sharp women's clothes are 50 to 75 percent off; a silk chiffon blouse that was $300 is now under $100. 225 W. 39th St., seventh fl. (212-302-1194); M.C., V.; 11/13 and 11/14 (8:30–7); 11/15 (8:30–5).

Paula Varsalona for the Bride has billowy gowns and bridal accessories for $750 to $2,500. 1375 Broadway, at 37th St., fifth fl. (212-221-5600); A.E., M.C., V.; 11/14–11/16 (9–5); 11/17 by appointment only.

Gym Source has shaved 20 to 50 percent off prices on all personal-gym equipment; a Cadenza spinning bike is $399.50. 40 E. 52nd St. (212-688-4222); A.E., M.C., V.; 11/16–12/1 (Mon.–Fri. 9–7; Sat. 10–6; Sun. noon–4).

Beth Bowley's sexy, feminine designs can be snatched up for $25 to $100; that's 75 percent off retail. 611 Broadway, near Bleecker St., No. 828 (212-674-2664); A.E., M.C., V.; 11/14–11/15 (noon–7:30).

Buzz by Jane Fox and **Clever Carriage**'s preppy bags and travel accessories are 50 to 75 percent off. 19 W. 34th St. (212-239-4330); A.E., M.C., V.; 11/13 and 11/14 (11–5).

Elie Tahari's stretch denim pants, colorful sweaters, and more are 60 percent off. 261 W. 36th St., second fl. (212-947-8748); A.E., M.C., V.; 11/18–11/23 (Mon., Wed., Fri. 10–6; Tues., Thurs. 10–7; Sat. 10–4).

To Boot New York's men's shoes are 50 *(continued on page 80)*

Check out the fall 2002 issue of **New York Shops**, our guide to the city's best stores, including a year's worth of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

With Aja Mangum

PHOTOGRAPHED BY JOE SCAFURO.

cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos

GOT A LIGHT? Harry Potter's house elf, Dobby, in theaters Friday.

MOVIES

Harry Potter and the Chamber of Secrets

The juggernaut keeps moving forth, as Harry and Hermione head for their second year at Hogwarts school. The buzz is pretty good—as if bad reviews could possibly dissuade your 10-year-old. **(Opens November 15; see Peter Rainer's review, page 46, and listing, page 53.)**

THEATER

Adult Entertainment

The new comedy from the always fabulous Elaine May is set in the porn business. Directed by cinema legend Stanley Donen. **(In previews for a December 2 opening; see highlight, page 61.)**

NIGHTLIFE

Benefit for Bali

The world supported New York when we were attacked, and now you have a chance to reciprocate. INXS headlines this show to raise funds for survivors and families affected by last month's Indonesian terrorist bombings. **(November 19 at the Hammerstein Ballroom; see listing, page 76.)**

Best of the Week

CLASSICAL MUSIC

Bernstein's Mass

Leonard Bernstein's magnum opus hasn't been onstage in New York since 1974. For this one-nighter at Carnegie Hall, the Collegiate Chorale sings; Jamie Bernstein Thomas, Lenny's daughter, will speak beforehand. **(November 19; see listing, page 75.)**

SCIENCE

Einstein

Not since Leonardo has a scientist attained such personal celebrity (let alone such memorable hair). This fall, the American Museum of Natural History salutes the complex life and work of the physicist, humanist, and peace activist. **(Opens November 15; see listing, page 79.)**

RESTAURANTS

The Chocolate Show

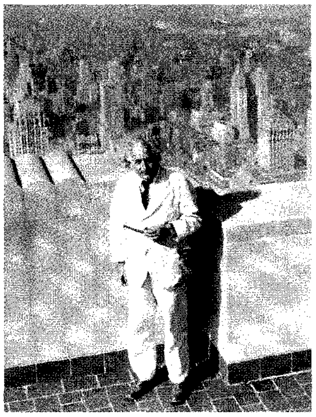
Do we really have to sell you on this one? Sample the creamy best from more than 50 manufacturers (including Valrhona, Jacques Torres, and Guittard), gifts, cookbooks, and much more. **(Metropolitan Pavilion, 125 West 18th Street; $15; November 15 through 17; call 212-865-6100 or visit chocolateshow.com for info.)**

BOOKS

Dressing in the Dark

New York contributor Marion Maneker's playful guide to sartorial style teaches by example (via photos of Bogart, De Niro, Astaire, and many more). An excellent gift for the dandy in your life—or the slob you want to reform. **(Assouline; $34.95; in bookstores now.)**

HIGH INTELLECT: Albert Einstein atop the Empire State Building in the early thirties.



TOP five

Thanksgiving Pies

Pilgrims and Indians. Lions and Cowboys. Celebrating the harvest and watching the Underdog balloon spiral out of control on Broadway. Yes, Thanksgiving is all that. But what it really comes down to is saving room for pie. Our choices for your table.

1. Kitchenette

Double-crust apple. The quintessential all-American, the kind that, left to cool on windowsills in cartoons, becomes fair game for enterprising hoboes. **(80 West Broadway; 212-267-6740; $22.)**

2. City Bakery

Indian apple. Maury Rubin's brilliant cross between pie and old-fashioned Indian pudding (cinnamon, molasses, apples) has a crisp cornmeal topping and a touch of ginger. **(3 West 18th Street; 212-366-1414; $24.)**

3. Sweet Chef Southern Styles Bakery

Though Amadou Diakite, the Sweet Chef, takes his moniker to extremes with his pecan pie, his *sweet potato* is unsurpassed—smooth, balanced, and not too sugary. **(122 Hamilton Place, near Broadway; 212-862-5909; $10.)**

4. Sullivan Street Bakery

Pumpkin crostata. Okay, it's more of a tart than a pie, and there's nothing particularly Italian about Thanksgiving except overindulgence. But this earthy, creamy, perfectly crusted crostata puts the pumpkiny competition to shame. **(73 Sullivan Street; 212-334-9435; $18.)**

5. Little Pie Company

Sour-cream apple-walnut pie. As much a New York classic, if not quite as old-school, as Junior's cheesecake. **(424 West 43rd Street; 212-736-4780; $25.)** ROB PATRONITE

Can't believe the holidays are here already?

Not to worry—**New York Metro** has been planning ahead. Visit our guide to restaurants, gift ideas, charities, and more at newyorkmetro.com/holidays.

NewYorkmetro.com

PHOTOGRAPHS: FROM TOP, COURTESY OF ILM; COURTESY OF THE MANUSCRIPTS DIVISION, DEPARTMENT OF RARE BOOKS AND SPECIAL COLLECTIONS, PRINCETON UNIVERSITY LIBRARY.

MOVIES PETER RAINER

Chamber Made

This time around, Harry Potter has more to worry about than the Dark Arts—though parts of *The Chamber of Secrets* are spellbinding, he seems to be suffering from a bit of sequelitis.

BAD SPELL: Daniel Radcliffe, left, and Rupert Grint face the fury of Alan Rickman in *Harry Potter and the Chamber of Secrets.*

HAS IT BEEN A YEAR ALREADY? **Harry Potter and the Chamber of Secrets** is the next installment in the Potter-movie-mania that began last November with the much-anticipated release of *Harry Potter and the Sorcerer's Stone.* That mania had more to do with the hoopla surrounding the film than with the film itself, which was a rather staid and literal-minded transcription of J. K. Rowling's marvelous megaseller. As it turned out, *Lord of the Rings,* that pretender to the holiday-kids'-movie throne, ended up being the real deal—a wildly imaginative fantasia that went way beyond a rote duplication of Tolkien's text. Peter Jackson's sequel to *Lord of the Rings* doesn't open until December 18, but that film, and not the flying pixies and slithery basilisks and sorcerers in *Chamber of Secrets,* would seem to be Harry's true adversary. For there to be a fair contest between the two films, this new Harry Potter installment should have been far more transporting than it turns out to be. But, as directed by Chris Columbus, it's only marginally better than his last foray into Potterland. Commercially, this lack of inspiration may not matter much at the box office—*The Sorcerer's Stone,* after all, outgrossed *Lord of the Rings*—but it still represents a lost opportunity to give children, not to mention adults, a movie experience that would widen their eyes as the justly beloved Rowling books did.

Chamber of Secrets brings Harry back to Hogwarts for his second year, where he faces a dire terror threatening the students. It's being touted by the filmmakers as darker and speedier than the first outing—it still runs about two and a half hours—and I suppose that assessment is accurate: At least we aren't slogging through reams of exposition anymore. Columbus and his screenwriter, Steve Kloves, don't feel obliged to be quite as moment-to-moment faithful to Rowling, and some of the set pieces have a grotesque beauty, such as the sequence where Harry (Daniel Radcliffe) and Ron Weasley (Rupert Grint) crash their enchanted car into the branches of a willow tree that proceeds to wallop them mercilessly. The scenes of Quidditch—a dive-bomber cross between croquet and rugby—look a lot less cheesy than they did in the first film. And the set designs of Stuart Craig, which include dark grottoes of giant spiders and the heebie-jeebie-inducing Chamber of Secrets itself, are wonderfully evocative. Columbus doesn't seem to know what to do with these marvels, though. Too often they function as roiling backdrops to the foreground dullness.

Harry Potter and the Chamber of Secrets
Directed by Chris Columbus; starring Daniel Radcliffe.
See Movies listings.

Considering how many famously skilled and funny actors inhabit *Chamber of Secrets*—Maggie Smith, Alan Rickman, Julie Walters, Miriam Margolyes, Robbie Coltrane, John Cleese, and, in his last movie appearance, Richard Harris—it's amazing how few performing thrills there are. These people are all very good, but most of them are just not around long enough to make a major impression. On the other hand, Kenneth Branagh, as Hogwarts's ridiculously vain professor of Defense Against the Dark Arts, is around *too* much. Branagh doesn't seem to comprehend that a true narcissist is unaware of his own narcissism. The young cast members, reprising their roles, have become more proficient, but I miss from the first film the amateurish ardor of Grint and Emma Watson, playing Hermione. (Watson is regrettably absent from most of the film's final third.) They're still fun to watch, but by my reckoning, they've got maybe one more film in them before they enter that awful twilight zone of the superannuated child actor. That's even more true for Radcliffe, who seems to be rapidly aging into a stripling Peter Sellers. A big bright spot: The next Harry Potter film will be directed by Alfonso Cuarón, who made not only *Y Tu Mamá También* but *A Little Princess,* one of the greatest of all children's films. If anyone can bring entrancement to this franchise, he can. ■

Before you head for the theater, find out what **Peter Rainer** recommends at newyorkmetro.com/movies/rainer.

PHOTOGRAPH FROM WARNER BROS.

1 in 5

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* Statistic from Hunger in America 2001: *The New York City Report, Food Bank For New York City*

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ART **MARK STEVENS**

Themelessness

Two big grab-bag shows demonstrate the pleasures of letting the art speak for itself; a Bill Viola video installation evokes the great religious frescoes of old.

CROWD-PLEASING SHOWS USUally have a sharply defined angle. They highlight a theme ("Surrealism: Desire Unbound") or focus upon an artist ("Thomas Eakins"). But less-cohesive exhibits—the grab bags—have a virtue that's often overlooked. They leave art alone. Unburdened by the cult of personality found in retrospectives or the lead-'em-by-the-nose organization of thematic exhibits, such shows let the art speak for itself and may inspire viewers to think for themselves. **An American Legacy, A Gift to New York** at the Whitney Museum of American Art and **Moving Pictures** at the Solomon R. Guggenheim Museum are two exhibitions of this kind. Each gathers together a wide range of works and, while making a few thematic noises, does not marshal the art into a grand design. But in these shows, you can discern for yourself provocative, first-draft outlines of late-twentieth-century art.

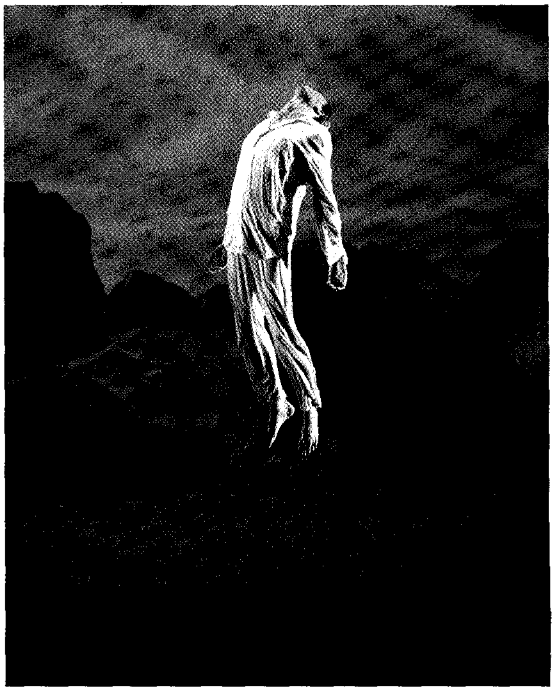
"An American Legacy" marks the gift—by members of the Whitney's Board of Trustees—of 87 works of postwar art that are entering the collection thanks to what's being called a "gift initiative" by the board chairman, Leonard Lauder. No doubt Lauder hopes to fire up the collecting ambitions of his sometimes troubled museum, which must compete for blue-chip art with many other powerful institutions. People outside the museum world too often assume that curators and directors pass their days contemplating the deeper meanings of art. In fact, they spend an ungodly amount of time shaking down the rich, listening intently to the malformed opinions of young collectors, and expressing concern over the physical ailments of elderly people who happen to have a Pollock. The current gift includes significant works by many of the best-known artists of the postwar period—among them, Newman, Rothko, Johns, Rauschenberg, Twombly, Oldenburg, Judd, LeWitt, and Ryman—and sends the signal that the Whitney intends to do what's necessary to put together a comprehensive collection of postwar twentieth-century American art.

There are not many quirks or unexpected choices here. That will presumably come later, as taste changes and opportunity permits. Instead, the museum is concentrating on foundation figures who came of age in the fifties and sixties and on enriching its holdings of the work of certain especially favored artists. For example, it is deepening its collection of Johns's prints and strengthening its position in the early work of Rauschenberg, Warhol, and Lichtenstein. (For most people, the showstopper will be Oldenburg's *Bedroom Ensemble*, a brilliant architectural fantasia that captures—with dead-on perfection—the tigerish pizzazz of California in the fifties and sixties.) What makes "American Legacy" seem so promising, however, is its proximity to the rest of the Whitney's permanent collection, notably the installation of earlier American art on the upper floor and the recently opened survey "De Kooning to Today: Highlights From the Permanent Collection." If you put these three collections together in your mind's eye, you will have an exciting first glimmer of the museum that the Whitney will eventually become when it moves into a larger space.

An American Legacy, A Gift to New York
At the Whitney Museum of American Art; through 1/26.

Moving Pictures

Bill Viola: Going Forth by Day
Both at the Solomon R. Guggenheim Museum; through 1/12.
See Art listings for details.



UP, UP, AND AWAY: From Bill Viola's digital-video installation *Going Forth by Day*, at the Guggenheim.

"Moving Pictures," in turn, fills the Guggenheim with the kind of video and photographic work now dominating the gallery scene. Because such art is often ungainly, museums have heretofore found it difficult to present to the public—except in bits and pieces—and viewers generally appear confused about its character. This show provides an excellent chance to gain an overview of a large and sprawling field. Drawn from the Guggenheim's permanent collection, it includes 150 works by 55 artists in what the show's organizers call "reproducible mediums." Recent work is emphasized, though the exhibit begins with influential art from photographers and video artists who emerged in the sixties and seventies, such as Nam June Paik. The main themes from the period, such as the obsessive questioning of "representation" and "originality" and the use of digital technology to recast the documentary world, come clearly into focus. Those who hate video art will find plenty to confirm their prejudices, as much of the art has the wan, depressed, pleasure-hating, and self-

PHOTOGRAPH BY DARIN MORAN.

conscious air of the academy. It appears deduced from seminar rooms.

And yet something rich and visually exciting *is* emerging in recent photographic and video art. Digital manipulation has opened a new world, one enhanced by evolving technological opportunities in color and scale. Some artists—whether or not they work digitally—appear intoxicated by the possibilities and are making increasingly complex and inventive work. If you look at the images in this show by Thomas Struth, Andreas Gursky, Shirin Neshat, or Rineke Dijkstra, to cite just a few, you will find savvy artists who are knowledgeable about art history and fluent in the conventional ironies of our time. But they nonetheless make extraordinarily lush images that cannot be reduced to academic platitudes. There is an interesting temperature to their sensibilities. They appear simultaneously warm and cool. They do not appropriate past art in the intellectually condescending manner of earlier postmodernists but instead seem challenged by its example.

Crowning the Guggenheim's spiral is an exhibit—**Bill Viola: Going Forth by Day**—that embodies this direction in contemporary art. In a piece commissioned for the Deutsche Guggenheim Berlin, Viola, one of the best-known contemporary video artists, has created a space that contains five different digital projections. The room evokes the great religious frescoes of the past, those cycles of imagery in which an artist depicts the progress of a soul. At one end of Viola's work is "Fire Birth," which shows a human form emerging from the undifferentiated mass. At the other is "The Deluge," which presents a casual urban scene eventually overwhelmed by an apocalyptic flood. Along one side of the room we see a line of people walking endlessly along "The Path," which has no beginning or end. Facing them are two scenes: In "The Voyage," an old man dies as his earthly possessions are packed onto a boat; eventually, he sets off on the boat toward the distant mountains. In "First Light," rescue workers pack up after a night of trying to save flood victims. They occasionally comfort a grieving woman; as they stand around, a soul suddenly seems to leap skyward from the water. In my experience, people rarely watch a work of video art from beginning to end. For *Going Forth by Day*, however, most people stayed. And some were transfixed. ■

Mark Stevens's reviews can be read at nymetro.com/archive/stevens.

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cue

THEATER JOHN SIMON

Off Shaw

A small-town staging of *Saint Joan* by a big-time director is the delicious backdrop to Lanford Wilson's *Book of Days.*

LANFORD WILSON'S **Book of Days** was good when I reviewed it some years ago at Hartford Stage, and it is just as good now, in a New York mounting belated for no other reason than that a cast of twelve, even with a simple unit set, nowadays seems prohibitive. If you did not care for *Burn This,* the previous item in Signature Theatre's Wilson series, don't let that stop you from catching this newer, better play.

Book of Days
By Lanford Wilson; staged by Marshall W. Mason.

Yellowman
By Dael Orlandersmith; staged by Blanka Zizka.

Debbie Does Dallas
New musical based on the porno film. See Theater listings for details.

Two things of note are happening in Dublin, a modest Missouri town. One is a not universally welcomed production of Shaw's *Saint Joan* at the local little theater, staged by a hotshot guest director, Boyd Middleton, whom a sexual and an income-tax cloud over his head have brought to this backwater. The other is the suspicious but generally unsuspected demise of Walter Bates, local cheese-maker and richest of Dubliners.

Ruth Hoch, who agonizes over playing Joan, is Bates's bookkeeper; her husband, Len, runs the Bates plant and tries doggedly to introduce novel ideas into cheese production. At least Walt is faithful to his middle-aged, still-lovely but neglected wife, Sharon—unlike his tyro lawyer and feckless playboy son James, who cheats on his hapless wife. Len's mother, Martha, dean of the Christian junior college in a neighboring town, has come a long way from her hippie past but retains an independent mind and sharp tongue unusual in academia. There is also the sexy Ginger Reed, who assists Boyd at work and in bed. Further, the smoothly hypocritical Reverend Bobby Groves, the muddled sheriff Conroy Atkins, and the somewhat uncouth factory foreman Earl Hill.

By having these basically realistic characters be not only themselves but also members of a fluid and flexible commenting chorus, Wilson adds theatricality to the proceedings. Admirably, Wil-

STAR QUALITY: Miriam Shor plays Joan in Wilson's play-within-the-play; Matthew Rauch is her cheese-maker husband.

PHOTOGRAPH BY RAHAV SEGEV/PHOTOPASS.COM.

son never repeats himself, and his Pirandellian playfulness and Brechtian distancing, new for him, effectively convey the two-way traffic between art and life. This is reinforced by the transformation of Ruth, the Joan of the Shaw play, into a present-day Joan, as she becomes the solitary searcher into Walt's death, defying a hostile community that opposes her striving for truth and justice.

Courage and intelligence bring separate and shared miseries to Ruth and Len; and while a lesser evildoer is brought to justice (though no thanks to the law), the supreme villain thrives both economically and politically. Wilson sees the world clearly and represents it without grudge-bearing or edulcoration, and keeps the play moving forward with unflagging vivacity in plot and subplots alike. Along the way, he also exhibits his exemplary insight into whatever profession he writes about—in this case, cheese-making. No playwright is truer at conveying the work people do.

In the fine cast, only Nancy Snyder slightly overplays Sharon. I must single out, as first among equals, the tormented Ruth of Miriam Shor, the misunderstood Len of Matthew Rauch, and Sally Kellermann's priceless *raisonneuse* of a Martha. Marshall W. Mason has directed with his customary savvy, ably supported by John Lee Beatty (set), Laura Crow (costumes), and Dennis Parichy (lights), who by the simplest means produces a terrifying tornado.

WHAT IS ONE TO CALL DAEL ORLANDERSMITH? The Princess of Pleonasm? The Royal of Redundancy? Or simply a teller of tautologies? Her inconsiderately intermissionless exercise in self-pity, **Yellowman**, teases what might have passed as a fifteen-minute monologue or five-page short story into a 105-minute anti-theatrical piece of bludgeoning repetition. Even the author's invented name is redundant; surely either Orlander or Smith would have sufficed.

In the two-hander, Orlandersmith portrays Alma, an overweight, medium-dark young woman, while Howard W. Overshown plays Eugene, a high-yellow young man in love with her. Alma's problems are her weight and her mother's slatternliness; Eugene's problem is the jeering of his dark-skinned father, who bitingly resents his son's much lighter skin color.

The locale is South Carolina, where the creole called Geechee or Gullah is spoken, which Orlandersmith prefers to call—redundantly—Gullah/Geechee. Both characters are enmeshed in the intense class-consciousness, based on skin color, of the region's black inhabitants. Light is good and dark is bad, a set of strife-provoking values apparently self-inflicted, at least as far as we can tell from *Yellowman*, where trouble stems not from whites, who do not figure in the proceedings. Except, of course, as an audience for this monotonous and, in my view, unresonant piece of theatrical taffy. Hardly a statement goes unrepeated three or four times, which is at least three times too many.

Orlandersmith is perfectly cast as Alma, a role that fits her down to her painfully overexplicit, faintly stilted delivery, which helps stretch the material further. As Eugene, Overshown is more natural and credible; don't blame him if he cannot make Eugene's inexplicable passion for Alma believable. Blanka Zizka, the director, and Klara Zieglerova, her set designer, have labored Sisypheanly to add variety and drama, but turning alfalfa into asparagus requires more than dramaturgy—it requires thaumaturgy. The lighting of Russell H. Champa faithfully reflects the author's inflationary technique: He uses some hundred lights where half that would have done as well. Amazingly, Elliott Sharp's contribution is labeled "original music"; I thought it was a stagehand pulling on the tails of an array of different-size cats.

WHAT'S MORE CONTEMPTIBLE THAN A CLEAN dirty joke, especially when inflated into a full-length musical? However lowdown a true dirty joke may be, it has at least the courage of its convictions and an appeal to the atavistic in human nature. But to whom does a laundered risqué joke appeal, one that pretends to be naughty while smarmily neutralizing its spice? It dishonestly cashes in on cravenness and hypocrisy.

Such a piece of trash is **Debbie Does Dallas**, a jejune, witless travesty of a well-known porn movie, and an even worse travesty of musical comedy. Conceived by Susan L. Schwartz, composed by Andrew Sherman with assists from Tom Kitt and Jonathan Callicutt, and adapted and directed by Erica Schmidt, this gutless wonder merits only a swift kick in the rear to sweep it off the boards. That the cast can do little with it goes without saying, although its only member with a name, the coldly artificial Sherie Rene Scott, may well lose it herewith. All involved, including the feeble designers, should take their well-deserved lumps. ■

John Simon's reviews can be read at nymetro.com/archive/simon.

IN BRIEF

Television | John Leonard

- **Volcano's Deadly Warning** (NOVEMBER 12; 8 to 9 P.M.; Channel 13) reports on an ill-fated 1993 expedition into the smoking mouth of the Colombian volcano Galeras, where six scientists and three hikers were scalded and crushed to death after failing to read those "seismic signals" that are the basis of a new theory of magma surge.

- **O.J.: A Study in Black and White** (November 12; 10 to 11 P.M.; HBO) looks at the career and the charisma of the football player and B-movie star, while coaches, broadcasters, educators, and polemicists slap on meanings like adhesive plasters. Surprise, surprise: Between black and white, there appears to be an adjournment of minds, though no lack of rhetoric.

- **Skin** (NOVEMBER 13; 8 TO 9 P.M.; CHANNEL 13) goes beneath the surface with the help of computer animation to think high-mindedly about race, sex, and tattoos.

- **Grass** (NOVEMBER 13; 9 TO 10:30 P.M.; Sundance) moseys along with notorious pothead Woody Harrelson through a hundred years of "reefer madness" laws against using marijuana while managing to suggest that much of the objection to weed is rooted in bias against such marginalized communities as Mexican laborers, black musicians, and hippies.

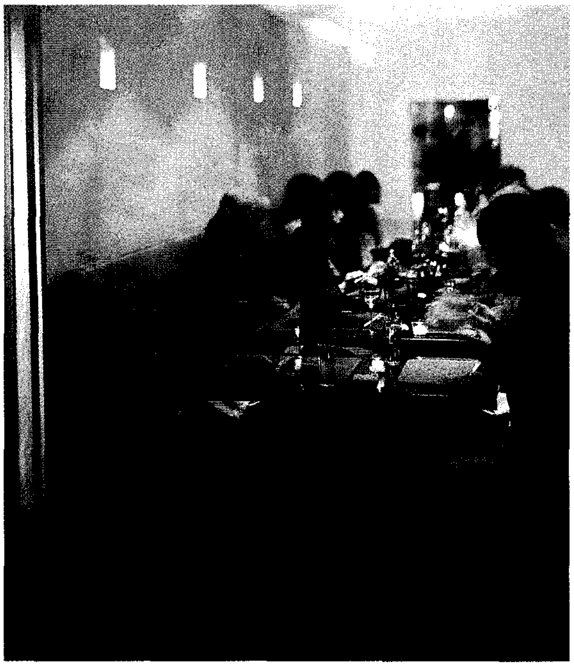
- **Let's Get Married** (NOVEMBER 14; 9 TO 10 P.M.; Channel 13) sends *Frontline* correspondent Alex Kotlowitz into the marriage movement, an alliance of pols, Christian clergy, and relationship counselors who, now that the divorce rate in the Bible Belt leads the nation, suddenly see single-parent families as a pathology that's color-blind. Many stats are quoted, few pertaining to unemployment or overcrowded schools or lousy housing and health care.

- **Murder in Greenwich** (NOVEMBER 15; 8 to 10 P.M.; USA), as "presented" by Dominick Dunne, had the shrewd idea of casting Christopher Meloni as the "disgraced cop" and "convicted perjurer" Mark Fuhrman, who shows up in Connecticut 22 years after the murder of 15-year-old Martha Moxley to write a book. Nobody in Greenwich likes him, and neither will you. But you won't like anyone in Greenwich, except maybe Robert Forster as a limo-driving ex-cop. So unpleasant is Meloni-Fuhrman that we are grateful every time Martha (Maggie Grace) talks to the camera that exploits her death. ■

Tea Party

Tucked among the boutiques of Madison Avenue is Kai, a thoroughly neighborhood joint—that is, if the neighborhood were the Upper East Side of Osaka.

AS ANY SELF-RESPECTING Japanese-food snob will tell you, the finest sushi bars, soba shops, and tempura restaurants in Japan are often neighborhood joints, in both location and spirit. Tracking down the quintessential sliver of saba (mackerel) in Tokyo, say, or a perfect bowl of udon in Osaka, usually involves a complex journey down twisting alleyways, at the end of which you'll find a tiny room, occupied by a single lordly chef and a scattering of devout clientele. Possibly this is also true of that country's most rarefied culinary genre, kaiseki, although during the two years I lived in Japan, I have to admit, I never had the cash reserves to find out. That's because classic kaiseki, which evolved as a gastronomic accompaniment to the highly stylized tea ceremonies of Kyoto, is one of the most lavishly expensive dining activities on earth.



GATHERING PLACE: Diners at Kai ("gathering" in Japanese) indulge in Kaiseki.

Perhaps that's why I'd been avoiding **Kai**, the discreet kaiseki-inspired restaurant, which opened several months ago among the glittery boutiques along Madison Avenue. Kai, which means "gathering" in Japanese, is owned by a Japanese tea conglomerate called Ito En, and to get to it, you must pass through Ito En's own boutique, filled with designer teas from around the world. The dining room occupies a snug space on the second floor, with plush tea-colored banquettes, softly modulated lighting, and a long bar made of polished black slate. The waiters look like hipster Shinto monks, and, in the grand tradition of the Japanese neighborhood joint, the clientele (mostly Japanese in the evenings, mostly wraith-like local ladies for lunch) whisper over their food in devotional tones.

Kai
822 Madison Avenue, at
69th Street (212-988-7277).

And that's what I found myself doing, as the dishes from chef Hitoshi Kagawa's menu began appearing at my little table. Kaiseki is best adapted to Western dining habits as a tasting menu—I've heard of kaiseki dinners in Japan involving more than 50 dishes—and the most elaborate of these at Kai is a ten-course, $85 marathon called "Iron Goddess." It begins with a selection of eight mostly delicious morsels—tea-smoked duck, tuna infused with ginger, bits of mackerel covered in poppy seeds—laid out like bonbons on a handcrafted plate. After that comes a choice of soups served in lacquered wood bowls: one milky, made from puréed lily bulbs, the other (which I preferred) clear and laden with mountain roots, small quenelles made of crushed sardines, and wispy shavings of gold leaf.

This is the deai, or "little tastes," portion of the menu, and it's followed, after more diminutive courses (decent but not spectacular sashimi, squares of tofu and ginger, a granité spiked with citrus and shiso leaf), with a selection of entrées. The most baroque of these is a slippery square of cod, baked in a dome of salt and egg whites, which the waiters tap open at the table with a spoon. The cod is wrapped in bamboo leaves stuffed with dill and green tea, and when you open this little package, the air fills with the pleasing smell of tea leaves. There's also a roasted-lobster dish that was tough as rope when I sampled it, and a deliciously soft portion of beef, marinated in miso and neatly sizzled on a hot stone. Apparently, the cooking stone at Kai comes from the slopes of Mount Fuji, but when I inquired about the beef, the waiter looked a little grave. "I think we get it from New Jersey," she said.

Meals at Kai are interspersed with sips of sturdy teas like Honyama sencha, which tea freaks assure me is the champagne of green teas. You can taste all of these during the restaurant's very civilized afternoon tea, which includes classic Japanese onigiri (flavored rice balls) and crumbly scones from the West. There's also an à la carte lunch, which includes fat, handmade udon noodles and artful versions of donburi, a traditional dish consisting of rice, seaweed, and, when I tried it, a topping of salmon roe and the freshest maguro tuna. There are only three dessert options at Kai, the nicest of which is a mousse made with white sesame seeds. It's satisfyingly rich, without being too creamy, and tastes best, somehow, at lunchtime, when the prices go down. ■

Kai, Lunch, Tuesday through Saturday, noon to 2:30 P.M. Dinner, Monday through Saturday, 6 to 9:30 P.M. Tasting menus run from $55 to $85; appetizers $10 to $28; entrées $26 to $32. All major credit cards.

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PHOTOGRAPHED BY KENNETH CHEN.

IN BRIEF

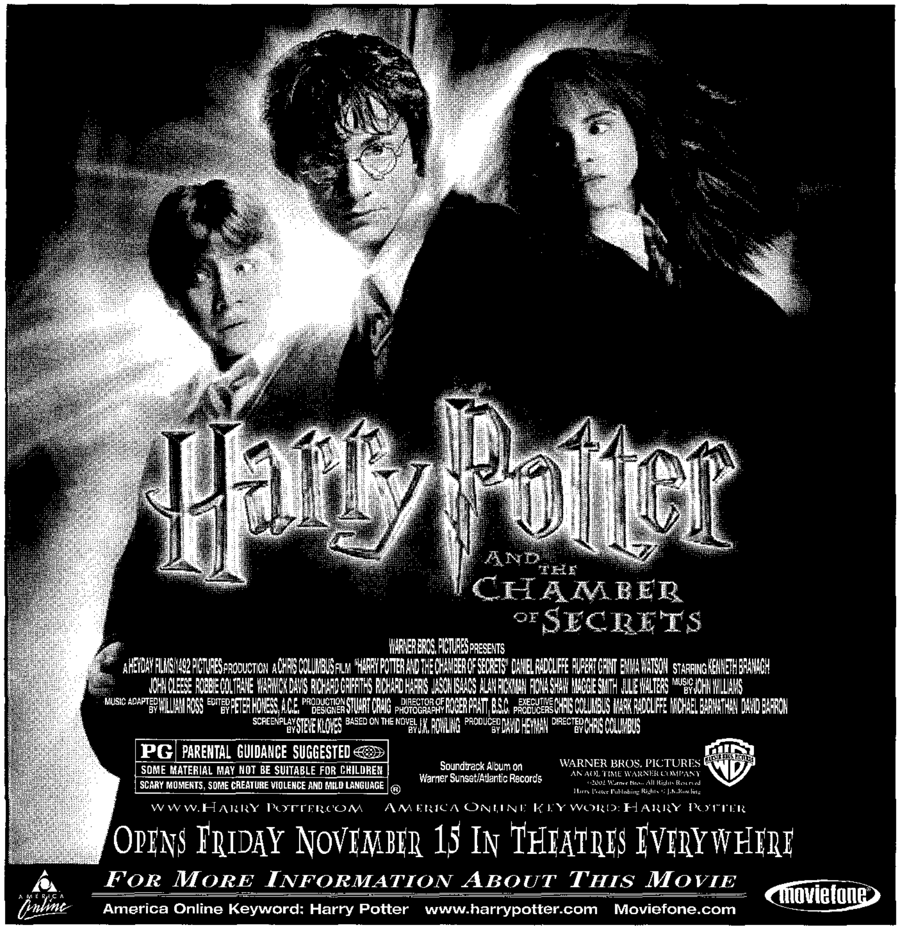
Classical Music
Peter G. Davis

La Pasión Según San Marcos
By Osvaldo Golijov at the Brooklyn Academy of Music.

THERE IS A FIERCE AURA OF AUTHENTICITY about Osvaldo Golijov's **La Pasión Según San Marcos.** It's a compelling yet hard-to-describe quality that surely helps explain why audiences explode the moment that final "Amen" fades away and the musicians, overcome, fall into each other's arms as they take their bows. Composed in 2000 to commemorate the 250th anniversary of Bach's death, *Pasión* generates an intense emotional response wherever it is performed, and it did so once again at the Brooklyn Academy of Music when Robert Spano conducted the work with the Brooklyn Philharmonic, La Schola Cantorum de Caracas, Orquestra La Pasión, and a varied assortment of vocal soloists, dancers, and drummers.

Essentially, what Golijov has done is to reimagine the Passion story in terms of his own experience growing up in Catholic Argentina as the son of Eastern European Jews. "How would Jesus live and act in Latin America?" Golijov seems to be asking himself. "And how would Bach compose a Passion if he had lived in South America at the end of the twentieth century?" The answers tumble out in this pulsating, sometimes disheveled, but always arresting and often ecstatic music, which so accurately reflects the impulsive, almost frantic narrative pace that characterizes the Gospel According to Mark.

Although percussive rhythms dominate the score, there is an astonishing diversity of musical forces at work: conventional Western instruments, guitars and accordions, Brazilian drummers, Afro-Cuban dancers, a soprano (Dawn Upshaw), a jazz singer (Luciana Souza), and a large choral group. The musical styles echoed here are just as eclectic: Gregorian chant, Stravinsky, high Baroque, and classical minimalism, which all blend harmoniously with such popular Latin forms as rumba, mambo, bossa nova, flamenco, and capoeira. What makes it work, aside from Golijov's sheer compositional skill, is the same burning spirit that makes an African black Madonna or a medieval Pietà such strikingly authentic works of art, no matter how far removed they may be from the physical reality of the people and events that inspired them. Golijov uses his musical symbols to achieve much the same effect, and in *La Pasión Según San Marcos* he has produced an artistic statement no less potent or genuine. ■


Harry Potter
AND THE CHAMBER OF SECRETS
WARNER BROS. PICTURES PRESENTS
A HEYDAY FILMS/1492 PICTURES PRODUCTION A CHRIS COLUMBUS FILM "HARRY POTTER AND THE CHAMBER OF SECRETS" DANIEL RADCLIFFE RUPERT GRINT EMMA WATSON STARRING KENNETH BRANAGH JOHN CLEESE ROBBIE COLTRANE WARWICK DAVIS RICHARD GRIFFITHS RICHARD HARRIS JASON ISAACS ALAN RICKMAN FIONA SHAW MAGGIE SMITH JULIE WALTERS MUSIC BY JOHN WILLIAMS
MUSIC ADAPTED BY WILLIAM ROSS EDITED BY PETER HONESS, A.C.E. PRODUCTION DESIGNER STUART CRAIG DIRECTOR OF PHOTOGRAPHY ROGER PRATT, B.S.C. EXECUTIVE PRODUCERS CHRIS COLUMBUS MARK RADCLIFFE MICHAEL BARNATHAN DAVID BARRON
SCREENPLAY BY STEVE KLOVES BASED ON THE NOVEL BY J.K. ROWLING PRODUCED BY DAVID HEYMAN DIRECTED BY CHRIS COLUMBUS
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Edited by Ben Kaplan

NEW THIS WEEK

Ararat
Ambitious portrait of the Armenian genocide of the early twentieth century is less about history than its present-day resonance throughout the Armenian diaspora, focusing primarily on happenings around a modern-day film about the event. Often fascinating, but a less aloof style might have more emotional impact. Co-starring Charles Aznavour and Elias Koteas; directed by Atom Egoyan. (See box.) (1 hr. 55 mins.; R) • Opens 11/15.

El Crimen del Padre Amaro
A young priest (Gael García Bernal) has to face his passionate love for a girl (Ana Claudia Talancon) while also contending with the adultery, corruption, and drug dealing he sees among his fellow priests. A cause célèbre in Mexico (for obvious reasons), the melodramatic film suffers from bland direction and ridiculous plotting, despite some fine performances. (See box.) (2 hrs.; R) • Opens 11/15.

Half Past Dead
Steven Seagal is an undercover FBI agent in a reopened Alcatraz who unites the prisoners against the 49ers, a gang led by Morris Chestnut who infiltrate the jail to capture a death-row inmate who knows where to find $200 million in gold. Directorial debut of Don Michael Paul; co-starring Ja Rule. (See box.) (1 hr. 39 mins.; PG-13) • Opens 11/15.

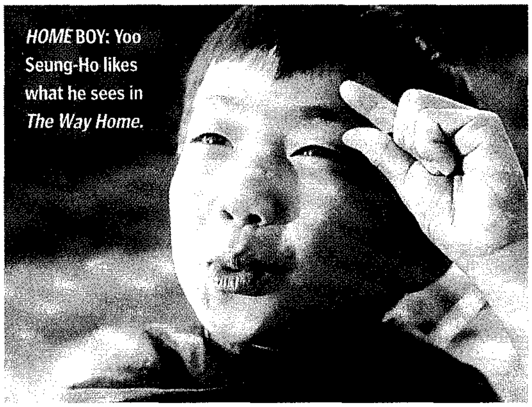
Harry Potter and the Chamber of Secrets
See Rainer, page 46. (2 hrs. 40 mins.; PG) • Opens 11/15.

Hell House
A portrait of a Halloween "haunted house," created by a church organization in Texas, that's basically a chamber of horrors designed to warn children away from the sins on display—including abortion, drinking and driving, and rape. Mesmerizing, surprisingly touching documentary follows this elaborately organized annual effort through preparation, casting, and execution. (1 hr. 25 mins.; NR) • Opens 11/15.

Interview With the Assassin
Fake documentary about an elderly man (Raymond Barry) claiming to be the second gunman in the JFK assassination does a good job re-creating the rough verité look of the genre, as well as establishing a gripping sense of paranoia. However, the performances are a bit too stylized to be convincing, and the film is ultimately little more than a stunt. (1 hr. 27 mins.; NR) • Opens 11/15.

Revolution #9
A man (Michael Risley) becomes convinced his mind is being programmed by technology and television and begins slipping into madness, while his girlfriend (Adrienne Shelly) struggles to save him. Director Tim McCann's stylish film starts off unnervingly but then gets progressively more confusing as it wavers between social commentary and thrills, ultimately settling for neither. (1 hr. 31 mins.; NR) • Opens 11/15.

Standing in the Shadows of Motown
Documentary of the Funk Brothers, Motown's sixties house band, told through archives, interviews, and performance footage of the newly reunited group. (1 hr. 42 mins.; PG) • Opens 11/15.



HOME BOY: Yoo Seung-Ho likes what he sees in *The Way Home.*

The Way Home
A bratty young boy goes to live with his frail, mute grandmother in her remote shack. Predictably, his ignorance and attitude conflict with the way the poor old lady does things. Yes, it's a classic setup for sentimentality, and, sure enough, it works: Director Lee Jeong-hyang expertly (and shamelessly) jerks every possible tear out of her viewers' ducts. (1 hr. 25 mins.; PG) • Opens 11/15.

REVIEWS BY BILGE EBIRI

Now Playing

Abandon
Katie Holmes plays a promising college senior at the center of an investigation by smitten cop Benjamin Bratt. Plodding, badly acted, and pointless film can't decide if it's a thriller, a romance, or a drama. (1 hr. 39 mins.; PG-13) • 16; 41; 54.

All or Nothing
Mike Leigh's dolorous movie about a gaggle of working-class sufferers living in a south London housing project is all too familiar terrain for him. The chief protagonists are played by Timothy Spall, as a blotto taxi driver, and Lesley Manville as his sad-eyed wife. (Rainer; 10/28/02) (2 hrs. 8 mins.; R) • 9; 16.

Auto Focus
Paul Schrader's movie about the sordid life of Bob Crane, the star of *Hogan's Heroes* who was murdered in 1978, has its low-key fascinations, but Crane, played with affable opacity by Greg Kinnear, is never much more than a cipher. That may be the point, but it's not a terribly interesting one. Willem Dafoe co-stars. (Rainer; 10/21/02) (1 hr. 44 mins.; R) • 1; 7; 11; 16; 28; 37; 44; 47; 61; 73.

★ Barbershop
After selling his late father's barbershop, an aspiring musician (Ice Cube) realizes its importance to his South Chicago community. Laid-back film recalls stoner classic *Friday*'s ambling, talky approach to inner-city comedy. (1 hr. 42 mins.; PG-13) • 16; 43; 50; 59.

★ Bloody Sunday
Paul Greenglass's stunning movie is perhaps the best filmed dramatization of civil war since Gillo Pontecorvo's *Battle of Algiers*. It takes place in one day—January 30, 1972—when British soldiers shot dead unarmed civilians during a march. James Nesbitt gives an extraordinary performance as the Protestant pol who organizes the march and is broken by its consequences. (Rainer; 10/7/02) (1 hr. 50 mins.; R) • 4.

★ Bowling for Columbine
Michael Moore explores the culture of violence and guns in America, and comes up with some surprisingly complex answers—most significantly, that ours is a society built on fear. It's a film that needs to be seen. (2 hrs. 5 mins.; R) • 6; 13; 15; 22; 26; 28; 37; 44; 68.

★ Brown Sugar
Two childhood best friends (Taye Diggs and Sanaa Lathan) secretly reassess their feelings for each other after one decides to get married. Winning romantic comedy treats its characters with surprising generosity. (1 hr. 42 mins.; PG-13) • 14; 16; 39; 41; 42; 43; 48; 50; 52; 54; 59.

★ Comedian
This documentary by Christian Charles mostly follows Jerry Seinfeld around as he puts together a brand-new stand-up act. At its best, the film is a fascinating chronicle of how comics do their thing. (Rainer; 10/21/02) (1 hr. 19 mins.; NR) • 6; 16; 17; 40; 47; 61; 73.

★ Daughter From Danang
Documentary about the reunion twenty two years later of an Amerasian daughter who was brought to America and her Vietnamese mother. Carries the force of a tragedy in which everyone, and no one, is to blame. (Rainer; 11/4/02) (1 hr. 21 mins.; NR) • 8.

Derrida
Bewitching documentary follows the seminal French philosopher around as he gives lectures, eats breakfast, and otherwise leads an ordinary life, all the while discoursing on existence and making sure to analyze the presence of a film crew in his house. Lighthearted portrait is the last thing you'd expect from a film about the father of deconstructionism. (1 hr. 25 mins.; NR) • 5.

★ 8 Mile
Curtis Hanson's movie starring Eminem as a Detroit hip-hop artist in 1995 is geared up to be an anthem for making the right choices in life, but luckily, its real subject is the euphoria that talent can bring. Eminem isn't a trained actor, but he holds the screen anyway. The script is uneven, but even the clichés about finding one's true voice have a pleasing, almost Depression-era innocence to them. At its best, the film is one of the year's sweetest joyrides. (Rainer; 11/4/02) (1 hr. 51 mins.; R) • 1; 10; 11; 14; 15; 22; 23; 28; 30; 35; 38; 39; 42; 43; 46; 47; 48; 50; 53; 54; 55; 57; 58; 59; 60; 62; 67; 68; 69; 70; 71; 73.

8 Women
Odd comedy-mystery-musical-melodrama about an extended family of women trapped in an estate after the man of the house has been murdered. Campy, clever idea eventually gets bogged down in arch posturing. Starring Catherine Deneuve, Isabelle Huppert, and Emmanuelle Béart. (1 hr. 53 mins.; R) • 9; 29; 37.

Étoiles: Dancers of the Paris Opera Ballet
The title says it all: a portrait of what may be the world's greatest ballet company, focusing on the dancers' drive and technique as well as their isolation and anxiety. The lovingly shot film succeeds best at capturing the excitement of performance. (1 hr. 40 mins.; NR) • 4.

★ Far From Heaven
Todd Haynes's movie is set in the mid-fifties in suburban Hartford among the middle-class and stars Julianne Moore as a dutiful matron and Dennis Quaid as her sales-executive husband. The picture is an artful attempt to recreate the look and manner of a Douglas Sirk weepie, while at the same time it brings to the forefront issues of race and sex that were previously held in the background. Quaid's performance as a man incinerated with self-loathing is very strong, and

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Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 56.**

PHOTOGRAPH COURTESY OF PARAMOUNT CLASSICS.

Moore does a commendable job trying to build emotional levels in to what is essentially a Lana Turner role. Haynes ultimately settles for old-style sentimentality, with Moore's Cathy as the sacrificial caregiver—the woman left behind by her times. (Rainer; 11/4/02) (1 hr. 50 mins.; PG-13) • 2; 37.

★ Femme Fatale
Brian De Palma's thriller stars Rebecca Romijn-Stamos as a predatory, pansexual thief. At its best, the film is voluptuously romantic, and the romance, as is often the case with De Palma, is with the filmmaking process itself. The film's subtext could be De Palma's Greatest Hits—there are numerous nods to *Mission: Impossible*, *Body Double*, *Dressed to Kill*, *The Fury*, and others—and yet it doesn't seem like a retread, perhaps because the filmmaking is so fresh. It's pure pleasure, De Palma–style: twisted, nasty, a vast glissando of amorality. (Rainer; 11/4/02) (1 hr. 52 mins.; R) • 1; 7; 13; 14; 15; 16; 30; 31; 40; 43; 48; 50; 51; 54; 57; 59; 60; 62; 66; 68; 70; 71; 73.

Fidel
Not entirely balanced documentary follows Fidel Castro from his childhood to recent attempts to redefine himself in the post–Cold War era. At its best when portraying Cuba's falling out with the U.S. after the revolution. (1 hr. 31 mins.; NR) • 8.

Formula 51
Samuel L. Jackson plays a disgraced chemist–cum–drug dealer who travels to Liverpool to make a $20 million deal. With Robert Carlyle; directed by Ronny Yu (director of the upcoming *Freddie vs. Jason*). (1 hr. 32 mins.; R) • 24.

Frida
Salma Hayek stars as the famous unibrowed Mexican artist who was married to Diego Rivera, played here by Alfred Molina. Hayek is a bundle of energy, but her torridness has few emotional levels. Director Julie Taymor pulls off some magical visual moments, but most of her work is disappointingly conventional. (Rainer; 10/28/02) (2 hrs. 2 mins.; R) • 2; 13; 15; 16; 26; 31; 40; 47; 56; 64; 73.

Ghost Ship
A salvage crew boards a floating, decayed luxury liner which mysteriously disappeared in the sixties. Bizarre thriller starts off well, but then devolves into a convoluted mess of cheap shocks. Co-starring Gabriel Byrne. (1 hr. 28 mins.; R) • 1; 10; 14; 15; 16; 30; 39; 40; 41; 42; 43; 48; 50; 51; 53; 57; 59; 60; 66; 68; 70; 71; 73.

God Is Great, I'm Not
A model (Audrey Tautou) searching for meaning hooks up with a cagey, self-hating Jewish veterinarian (Edouard Baer) and becomes obsessed with his religion, much to his comic displeasure. Lighthearted, Woody Allen–esque romance works reasonably well as a study of two troubled souls learning to tolerate each other, not so well as an exercise in empty stylization. In French, with English subtitles. (1 hr. 35 mins.; NR) • 25.

The Grey Zone
Tim Blake Nelson directs Steve Buscemi, David Arquette, Harvey Keitel, and Mira Sorvino in this story of the *Sonderkommando*, the Jewish prisoners at Auschwitz who staged a revolt. (1 hr. 48 mins.; R) • 61.

Heaven
Tom Tykwer, of *Run Lola Run*, has directed a movie based on the last completed script by the late Krzysztof Kieslowski and turned it into a fuzzy allegory about fate and love and redemption. Cate Blanchett stars. (Rainer; 10/7/02) (1 hr. 37 mins.; R) • 2; 16.

★ His Secret Life
A widow (Margherita Buy) falls in with a group of bisexual bohemians after discovering that her deceased husband had a gay lover (Stefano Accorsi). Director Ferzan Ozpetek succeeds at creating a warm sense of community among his characters. In Italian, with English subtitles. (1 hr. 45 mins.; NR) • 8.

Hush!
A reserved engineer (Seichii Tanabe) contends with his burgeoning relationship with an outgoing man (Kazuya Takahashi) while also dealing with the advances of an eccentric woman (Reiko Kataoka) who wants him to father her child. Intermittently absorbing tale is alternately long-winded and absorbing. (2 hrs. 15 mins.; NR) • 8.

I Spy
Owen Wilson plays a bumbling secret agent paired with obnoxious boxing champ Eddie Murphy to help foil an international weapons deal. Muddled high-concept buddy comedy (with almost no relation to the TV series) makes decent use of Wilson's charm, but can't sustain much chemistry between its two leads. (1 hr. 36 mins.; PG-13) • 1; 10; 12; 14; 15; 22; 30; 33; 39; 40; 41; 42; 43; 46; 48; 49; 50; 53; 54; 55; 57; 58; 59; 60; 62; 66; 68; 69; 70; 71; 72; 73.

★ Igby Goes Down
The problem child of a rich family (Kieran Culkin) gets expelled from private school and generally tries to avoid his distracted mother (Susan Sarandon), slimy godfather (Jeff Goldblum), and ambitious brother (Ryan Philippe). With both detestable characters and heartbreaking performances, awkward but engaging film slowly grows on you until its devastating finale. (1 hr. 38 mins.; R) • 3; 12; 45.

★ Jackass: The Movie
MTV show about a bunch of guys performing idiotically dangerous stunts goes big-screen. Actually, there *is* something viscerally entertaining about a guy pole vaulting into sewage, or letting a baby alligator bite his nipple. (1 hr. 27 mins.; R) • 1; 10; 14; 15; 22; 32; 33; 36; 38; 41; 42; 43; 46; 48; 50; 51; 54; 55; 56; 57; 59; 60; 62; 64; 66; 69; 70; 71; 72; 73.

Jonah: A VeggieTales Movie
CGI-animated children's film features talking vegetables reenacting the biblical story of prophet Jonah (here portrayed as a snooty English asparagus). (1 hr. 23 mins.; G) • 3; 16; 41; 47; 50; 55; 57; 59; 73.

Love in the Time of Money
Uneven but surprisingly compelling series of vignettes about New Yorkers negotiating romantic exchanges. Has less to say than it thinks it does, but chugs along thanks to the delectable performances, particularly those by Rosario Dawson and Adrian Grenier. Directorial debut of Peter Mattei. (1 hr. 30 mins.; R) • 8.

★ The Man From Elysian Fields
Bizarre tale of literary lust and intrigue works like a charm, thanks to its talented cast, which includes Andy Garcia and Mick Jagger, and peculiar, melancholy sense of humor. (1 hr. 45 mins.; R) • 63.

Moonlight Mile
Jake Gyllenhaal is startlingly good as the fiancé of a murdered girl in this otherwise soapy drama starring Dustin Hoffman and Susan Sarandon as the girl's parents. (Rainer; 9/30/02) (1 hr. 43 mins.; PG-13) • 24.

Mostly Martha
An obsessive chef (Martina Gedeck) finds her life unraveling when her young niece (Maxime Foerste) moves in and an Italian takes over her restaurant's kitchen. Gains power and charm thanks to Gedeck's nuanced performance. (1 hr. 47 mins.; PG) • 4; 19; 34; 61; 63.

My Big Fat Greek Wedding
Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. (1 hr. 59 mins.; PG) • 1; 3; 11; 14; 15; 16; 28; 35; 40; 54; 57; 60; 61; 62; 69; 70; 71; 72; 73.

★ Naqoyqatsi
Third installment in Godfrey Reggio's trilogy of meditative, collagelike documentaries (*Koyaanisqatsi* and *Powaqqatsi* were the others) is an eerie look at an increasingly dehumanized modern world, both lovely and terrifying. (1 hr. 29 mins.; PG) • 3.

★ On Guard
Elaborate period swashbuckler features Daniel Auteuil as a hired sword helping protect a free-spirited nobleman (Vincent Perez) who gets stuck with the man's infant daughter when things go awry. The results are tremendously entertaining but decidedly frivolous. (2 hrs. 8 mins.; NR) • 19.

Paid in Full
A shy dry cleaner's assistant (Wood Harris) becomes a drug dealer in the eighties Harlem underworld. Based on a true story, but owing more to *Goodfellas*, convoluted crime flick offers lots of clichés, with little insight. (1 hr. 33 mins.; R) • 14; 22; 39; 41; 42; 43; 48; 50; 52; 59; 66; 73.

Pokémon4Ever
Latest installment in the popular kids' series features time travel, four-legged machines, bizarre treelike monsters, and the usual dosage of haphazard animation and bright, flashing colors. As usual, only kids will make any sense of it. (1 hr. 16 mins.; G) • 55.

★ Punch-Drunk Love
Paul Thomas Anderson's movie stars Adam Sandler as a dweeb who works in the San Fernando Valley. He's in a fight with a phone-sex outfit and in love with a woman, played by Emily Watson. What makes this movie unlike other Sandler movies is the rage that periodically boils up inside him. Anderson wants us to see the fury coiled inside the mildness, but there's a lack of

Spotlight

Rule Breaker

"I know how Hollywood works," says **Ja Rule**, Steven Seagal's co-star in *Half Past Dead* and the second multiplatinum rapper (after Eminem) to release a movie this month. In the picture, Rule plays an Alcatraz inmate who teams with Seagal when a gang overtakes the prison. "When an artist is hot, people try and get in on that. But I'll swing that to my advantage. *Okay, use me to draw an audience—but I'll become a real actor and make it so you can't get rid of me.*" To that end, Rule, né Jeff Atkins, says he wants to start writing his own scripts. "What Hollywood is trying to capture by casting us rappers is the energy, the essence of our music," he says. "But I won't always be rapping. I think of what America expects from Ja Rule, then run in the other direction." *Half Past Dead* opens November 15.

SELL MATES: After recording a gigantic hit single with J.Lo, Ja Rule turns to Steven Seagal for *Half Past Dead*.

PHOTOGRAPH BY JOACHIM PFEIFFER.

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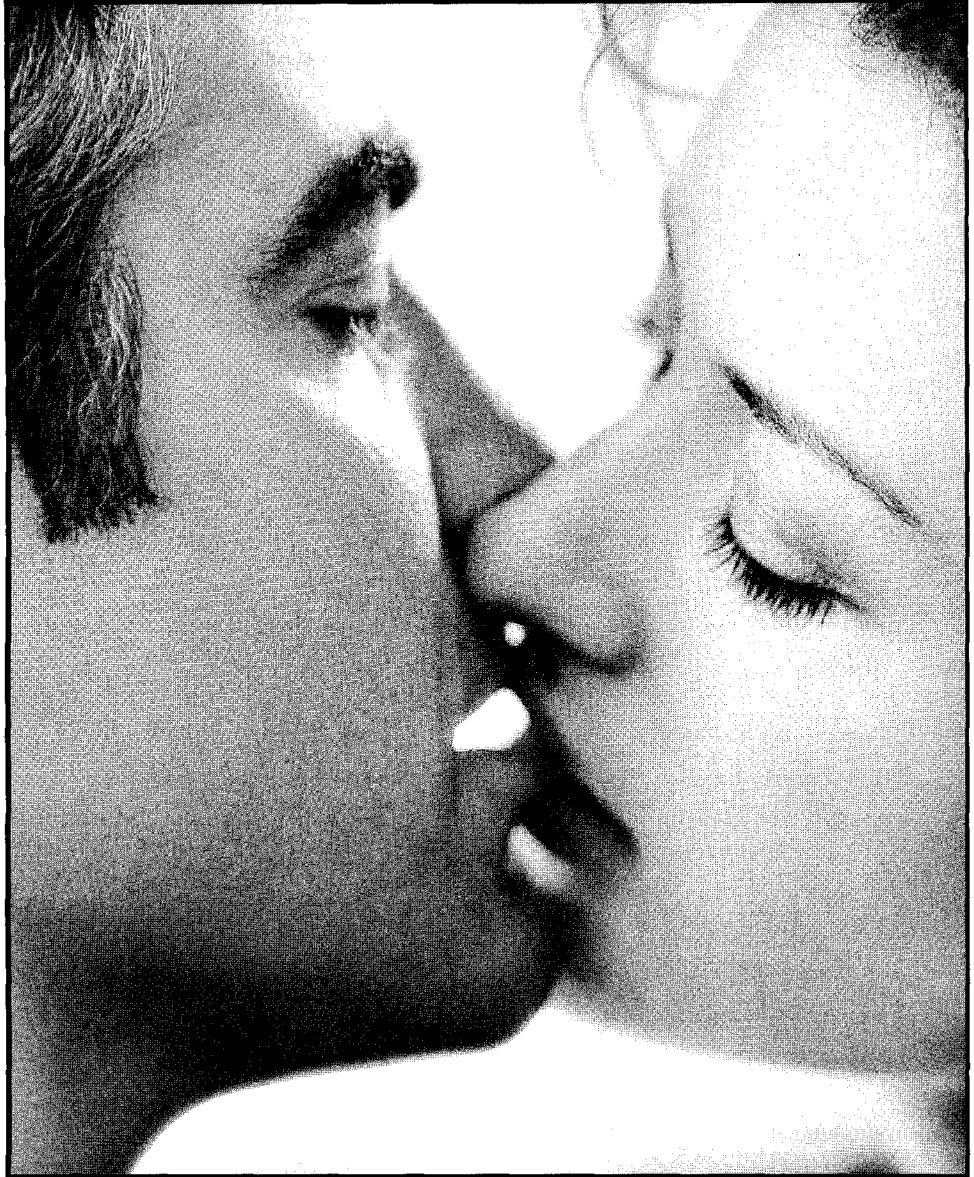

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human conviction to this genuinely odd movie that keeps it from fully connecting with us. (Rainer; 10/14/02) (1 hr. 29 mins.; R) • 1; 10; 11; 15; 16; 30; 33; 40; 44; 47; 54; 60; 68; 71.

Real Women Have Curves

A young Hispanic girl (America Ferrera) goes to work with her bickering but loving mom (Lupe Ontiveros) in a garment factory. Film tackles ethnicity, weight, and self-esteem issues with no subtlety, but Ferrera and Ontiveros are still a joy to watch. (1 hr. 25 mins.; PG-13) • 6; 16; 37; 45; 51; 53; 61; 64.

Red Dragon

Prequel to *Silence of the Lambs* has FBI investigator Will Graham (Ed Norton) utilizing the services of Hannibal Lecter (Anthony Hopkins) to catch a killer (Ralph Fiennes). By-the-numbers thriller, neither operatically silly nor coldly austere, still manages to shock. (2 hrs. 6 mins.; R) • 10; 11; 14; 15; 16; 40; 41; 54; 57; 60; 68; 71.

The Ring

Naomi Watts stars in Gore Verbinski's remake of a Japanese horror film about a haunted videotape; its viewers wind up dead seven days after seeing the film. (1 hr. 55 mins.; PG-13) • 1; 10; 11; 14; 15; 22; 28; 30; 36; 38; 39; 41; 42; 43; 48; 49; 50; 51; 54; 55; 57; 59; 60; 62; 67; 68; 69; 70; 71; 72; 73.

The Rising Place

A young southern woman (Laurel Holloman), rejected because of her out-of-wedlock pregnancy and her black best friend, comes of age quickly during World War II. The clichéd story is too thin and episodic to persuade an audience. (1 hr. 33 mins.; PG-13) • 3.

★ Roger Dodger

The young writer-director Dylan Kidd's fascinating, uneven debut is about a cynical adman, played furiously well by Campbell Scott, who spends a long night's journey into day teaching his 16-year-old nephew the ropes about the opposite sex. (Rainer; 10/28/02) (1 hr. 45 mins.; R) • 6; 40.

★ The Rules of Attraction

Hyperstylized treatment of the Bret Easton Ellis novel about a bunch of college kids obsessed with one another. Episodic film seems at times to be as confused as its characters, but it has wit, energy, and great performances (particularly by James Van der Beek as a sensitive drug dealer) to spare. (1 hr. 50 mins.; R) • 7; 24.

The Santa Clause 2

Sequel to 1994 family hit has Tim Allen, now firmly established as Santa Claus, leaving the North Pole to look for a wife. Allen's usual charm can't save the convoluted storyline, which feels like 60 people helped write it. (1 hr. 45 mins.; G) • 1; 10; 11; 14; 15; 21; 22; 26; 28; 38; 39; 41; 42; 43; 47; 48; 49; 50; 51; 53; 54; 55; 57; 58; 59; 60; 62; 65; 66; 69; 70; 71; 72; 73.

Secretary

James Spader plays a heavily uptight lawyer and Maggie Gyllenhaal the secretary who lures him into S&M in this naughty trifle with Buñuelian pretensions. (Rainer; 9/23/02) (1 hr. 51 mins.; R) • 2; 11; 16; 17; 31; 73.

Shanghai Ghetto

Documentary about the plight of European Jews who fled Nazism and made their way to Shanghai. Inherently engaging topic is given the standard talking-heads treatment, resulting in an informative and worthwhile, if visually uninteresting, film. (1 hr. 40 mins.; NR) • 8; 63.

★ Spirited Away

A marvelously lyrical and disturbing animated feature from Japan about a 10-year-old girl's adventures in a fantasyland that owes much to Grimm and Lewis Carroll and yet is wholly the filmmaker's own. (Rainer; 10/7/02) (2 hrs. 2 mins.; PG) • 3; 16; 18.

Strange Fruit

Captivating documentary traces the journey of the anti-lynching song *Strange Fruit*, written by a Bronx schoolteacher, popularized by Billie Holliday, and immortalized by the civil-rights struggle. Paired with *One Girl Against the Mafia*, about a Sicilian girl who dared to testify against la Cosa Nostra. (57 mins.; NR) • 5.

Sweet Home Alabama

A New York designer (Reese Witherspoon) gets proposed to by the mayor's son (Patrick Dempsey), then heads home to Alabama to procure a divorce from her estranged husband, trying to cover up her impoverished past. (1 hr. 45 mins.; PG-13) • 3; 40; 51; 54; 56; 71.

The Transporter

Comic-book-style story gets comic-book-style treatment, with wacky stunts, giddily incongruous fight scenes, and ridiculous macho posturing. Doesn't make much sense, but who cares? (1 hr. 32 mins.; PG-13) • 16; 41; 54; 56; 60.

★ The Trials of Henry Kissinger

Powerfully muckraking. (Rainer; 9/23/02) (2 hrs. 7 mins.; NR) • 5.

The Truth About Charlie

Jonathan Demme's remake of *Charade* stars Mark Wahlberg and Thandie Newton, whose luminescence is the best reason to see the movie. (Rainer; 11/4/02) (1 hr. 44 mins.; PG-13) • 1; 7; 13; 14; 15; 26; 27; 40; 54; 56.

★ Tully

A young man (Anson Mount) faces his problems with women and his family's past after their farm is threatened with foreclosure. Gorgeous-looking, quietly devastating film takes its time, but features heartbreaking performances all around. (1 hr. 42 mins.; NR) • 3.

The Tuxedo

A hapless chauffeur (Jackie Chan) becomes a debonair secret-agent. Chan's legendary charisma can't save this dull mishmash of lazy action sequences. (1 hr. 35 mins.; PG-13) • 16; 41; 42; 43; 57; 59; 66.

The Weight of Water

Kathryn Bigelow film about a photographer (Catherine McCormack) investigating a nineteenth-century double murder while her marital difficulties rise to the surface (Sean Penn plays her husband). Interweaves period story with the present day, but can't make the conceit work. (1 hr. 54 mins.; R) • 10.

★ White Oleander

Homiletic but affecting. It's about a young girl and her convicted-murderer mother and the various foster families the girl passes through. Alison Lohman is the troubled teen, Michelle Pfeiffer is her mother, and Robin Wright Penn and Renée Zellweger play foster mothers. They are all extraordinary. (Rainer; 10/14/02) (1 hr. 50 mins.; PG-13) • 7; 13; 15; 16; 17; 40; 51.

Manhattan

Below 14th Street

1. Battery Park City Cinema

102 North End Ave. (212-945-3418) • Auto Focus; 8 Mile; Femme Fatale; Ghost Ship; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; Punch-Drunk Love; The Ring; The Santa Clause 2; The Truth About Charlie

2. CC Angelika Film Center

18 W. Houston St. (212-995-2000) • Far From Heaven; Frida; Heaven; Secretary

3. CC Village East

189 Second Ave. (212-529-6799) • Igby Goes Down; Jonah: A VeggieTales Movie; My Big Fat Greek Wedding; Naqoyqatsi; The Rising Place; Spirited Away; Sweet Home Alabama; Tully

4. Cinema Village

22 E. 12th St. (212-924-3363) • Bloody Sunday; Étoiles: Dancers of the Paris Opera Ballet; Mostly Martha

5. Film Forum

209 W. Houston St. (212-727-8110) • Derrida; Strange Fruit; The Trials of Henry Kissinger (see also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema

143 E. Houston St. (212-358-7709) • Bowling for Columbine; Comedian; Real Women Have Curves; Roger Dodger

7. Loews Village

66 Third Ave. (212-50-LOEWS#952) • Auto Focus; Femme Fatale; The Rules of Attraction; The Truth About Charlie; White Oleander

8. Quad Cinema

34 W. 13th St. (212-255-8800) • Daughter from Denang; Fidel; His Secret Life; Hush!; Love in the Time of Money; Shanghai Ghetto

9. The Screening Room

54 Varick St. (212-334-2100) • All or Nothing; 8 Women; Trembling Before G-d

10. UA Union Square

13th St. and Broadway (212-253-2225) • 8 Mile; Ghost Ship; I Spy; Jackass: The Movie; Punch-Drunk Love; Red Dragon; The Ring; The Santa Clause 2; The Weight of Water

14th–41st Streets

11. Clearview's Chelsea

260 W. 23rd St. (212-777-FILM#597) • Auto Focus; 8 Mile; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; The Ring; The Santa Clause 2; Secretary

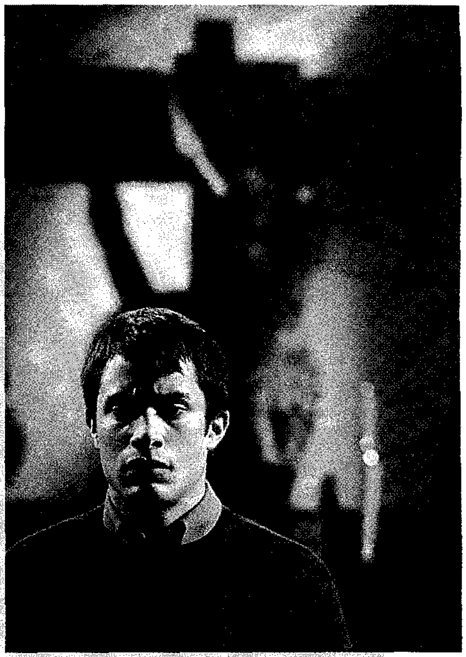
12. Clearview's Chelsea West

333 W. 23rd St. (212-777-FILM#614) • I Spy; Igby Goes Down

Spotlight

Padre Figure

"Whenever censors try and box us in, the people scream, shout, kick, and bite," **Gael García Bernal** explains when asked why *El Crimen del Padre Amaro*, the heavily protested picture in which he plays a priest who ministers amid sex, booze, and guerrilla fighters, became the highest-grossing film in Mexican history. "It's been a long while of repression, and now, thank God—although I'm an atheist—nothing can be stopped." Including Bernal himself, the 23-year-old son of two actors: His last two pictures to open in the U.S. were *Amores Perros* and *Y Tu Mamá También*, and next up is *The Motorcycle Diaries*, where he'll play a young Che Guevara. (He'll be competing with Benicio del Toro, who will play Che in a Steven Soderbergh film scheduled for 2004.) "I like stories grounded in real life," he says. "If there's no political, moral, or even religious urgency, it's not something I want to do." *El Crimen del Padre Amaro* opens November 15.



WHO'S GOT MY BACK? Gael García Bernal ponders the life of a priest in *El Crimen del Padre Amaro*.

PHOTOGRAPH COURTESY OF SAMUEL GOLDWYN FILMS.

13. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Bowling for Columbine; Femme Fatale; Frida; The Truth About Charlie; White Oleander

14. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Brown Sugar; 8 Mile; Femme Fatale; Ghost Ship; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; Paid in Full; Red Dragon; The Ring; The Santa Clause 2; The Truth About Charlie

15. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50–LOEWS#558) • Bowling for Columbine; 8 Mile; Femme Fatale; Frida; Ghost Ship; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; The Ring; The Santa Clause 2; The Truth About Charlie; White Oleander

42nd–60th Streets

16. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Abandon; All or Nothing; Auto Focus; Barbershop; Brown Sugar; Comedian; Femme Fatale; Frida; Ghost Ship; Heaven; Jonah: A VeggieTales Movie; My Big Fat Greek Wedding; Punch-Drunk Love; Real Women Have Curves; Red Dragon; Secretary; Spirited Away; The Transporter; The Tuxedo; White Oleander

17. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Comedian; Secretary; White Oleander

18. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • Spirited Away

19. CC Sutton
205 E. 57th St. (212-759-1411) • Mostly Martha; On Guard

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Igby Goes Down

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • The Santa Clause 2

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Bowling for Columbine; 8 Mile; I Spy; Jackass: The Movie; Paid in Full; The Ring; The Santa Clause 2

23. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • 8 Mile

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Formula 51; Moonlight Mile; The Rules of Attraction

25. Paris Theatre
4 W. 58th St. (212-688-3800) • God Is Great, I'm Not

61st Street and Above, East Side

26. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • Bowling for Columbine; Frida; The Santa Clause 2; The Truth About Charlie

27. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • The Truth About Charlie

28. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Auto Focus; Bowling for Columbine; 8 Mile; My Big Fat Greek Wedding; The Ring; The Santa Clause 2

29. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • 8 Women

30. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • 8 Mile; Femme Fatale; Ghost Ship; I Spy; Punch-Drunk Love; The Ring

31. New York Twin
1271 Second Ave., nr. 66th St. (212-505-CINE#590) • Femme Fatale; Frida; Secretary

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • Jackass: The Movie

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • I Spy; Jackass: The Movie; Punch-Drunk Love

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Mostly Martha

35. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • 8 Mile; My Big Fat Greek Wedding

36. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Jackass: The Movie; The Ring

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Auto Focus; Bowling for Columbine; 8 Women; Far From Heaven; Real Women Have Curves

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • 8 Mile; Jackass: The Movie; The Ring; The Santa Clause 2

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Brown Sugar; 8 Mile; Ghost Ship; I Spy; Paid in Full; The Ring; The Santa Clause 2

40. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Comedian; Femme Fatale; Frida; Ghost Ship; I Spy; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; Roger Dodger; Sweet Home Alabama; The Truth About Charlie; White Oleander

Bronx

41. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Abandon; Brown Sugar; Ghost Ship; I Spy; Jackass: The Movie; Jonah: A VeggieTales Movie; Paid in Full; Red Dragon; The Ring; The Santa Clause 2; The Transporter; The Tuxedo

42. Concourse Plaza
214 E. 161st St. (718-588-8800) • Brown Sugar; 8 Mile; Ghost Ship; I Spy; Jackass: The Movie; Paid in Full; The Ring; The Santa Clause 2; The Tuxedo

43. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Barbershop; Brown Sugar; 8 Mile; Femme Fatale; Ghost Ship; I Spy; Jackass: The Movie; Paid in Full; The Ring; The Santa Clause 2; The Tuxedo

Brooklyn

44. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Auto Focus; Bowling for Columbine; Punch-Drunk Love (see also "Museums, Societies, Etc.")

45. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • Igby Goes Down; Real Women Have Curves

46. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • 8 Mile; I Spy; Jackass: The Movie

47. Cobble Hill Cinema
265 Court St. (718-596-9113) • Auto Focus; Comedian; 8 Mile; Frida; Jonah: A VeggieTales Movie; Punch-Drunk Love; The Santa Clause 2

48. Court Street 14
106 Court St. (718-246-7469) • Brown Sugar; 8 Mile; Femme Fatale; Ghost Ship; I Spy; Jackass: The Movie; Paid in Full; The Ring; The Santa Clause 2

49. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • I Spy; The Ring; The Santa Clause 2

50. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Barbershop; Brown Sugar; 8 Mile; Femme Fatale; Ghost Ship; I Spy; Jackass: The Movie; Jonah: A VeggieTales Movie; Paid in Full; The Ring; The Santa Clause 2

51. Pavilion
188 Prospect Park West (718-369-0838) • Femme Fatale; Ghost Ship; Jackass: The Movie; Real Women Have Curves; The Ring; The Santa Clause 2; Sweet Home Alabama; White Oleander

52. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Brown Sugar; Paid in Full

53. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993)

THE ROYAL BROOKLYNITES **Bill Murray** and **Laura Linney** will be coming to New York in March to shoot *The Squid and the Whale*. The dark comedy, to be produced by **Peter Newman** and director **Wes Anderson**, will focus on an eccentric Brooklyn family that breaks apart when the mother (Linney) discovers a talent for writing that conflicts with the literary dreams of the patriarch (Murray). **Noah Baumbach** (*The Wishbones*) directs.

ART IMITATING LIFE *Variety* reports that **Sean Penn** and **Woody Allen** have signed on to star in *Why Men Shouldn't Marry*, a comedy marking the directorial debut of **Steve Bing**, the father of ***Elizabeth Hurley***'s baby. The film, which Bing will produce via his company, Shangri-La, is about a man who rebounds from a painful divorce by becoming an anti-marriage guru. Warner Bros. distributes; **Mia Farrow** and **Madonna** will *not* make appearances.

PORN AGAIN A star-studded cast is assembling for *Wonderland*, the story of the late porn king John Holmes, his teenage lover, and the quadruple homicide in which they were implicated in the early eighties. **Val Kilmer** stars as Holmes, with **Kate Bosworth** (*Blue Crush*) appearing as his underage partner-in-crime. **Lisa Kudrow, Dylan McDermott, Eric Bogosian, Carrie Fisher,** and **Tim Blake Nelson** have also signed on, with **James Cox** (*Highway*) directing. Lion's Gate produces.

STORM QUEEN After a long (and injurious) time spent shooting the new Bond film, *Die Another Day*, Oscar winner **Halle Berry** is taking a couple of months off before tackling a new project, *October Squall*. In the true-life drama, Berry will play a rape victim who decides to keep the baby once she discovers she's pregnant, only to see the child develop violent tendencies. **Lyndon Chubbuck** (*Baywatch, The War Bride*) is set to direct; other projects reportedly under consideration by Berry include Escape Artists' psychological thriller *Need*, and a boxing drama, *The Set-up*, starring **James Gandolfini**. SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.

• 8 Mile; Ghost Ship; I Spy; Real Women Have Curves; The Santa Clause 2

54. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Abandon; Brown Sugar; 8 Mile; Femme Fatale; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; The Ring; The Santa Clause 2; Sweet Home Alabama; The Transporter; The Truth About Charlie

Queens

55. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • 8 Mile; I Spy; Jackass: The Movie; Jonah: A VeggieTales Movie; Pokémon4Ever; The Ring; The Santa Clause 2

56. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Frida; Jackass: The Movie; Sweet Home Alabama; The Transporter; The Truth About Charlie

57. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • 8 Mile; Femme Fatale; Ghost Ship; I Spy; Jackass: The Movie; Jonah: A VeggieTales Movie; My Big Fat Greek Wedding; Red Dragon; The Ring; The Santa Clause 2; The Tuxedo

58. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • 8 Mile; I Spy; The Santa Clause 2

59. Jamaica Multiplex Cinema
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • Barbershop; Brown Sugar; 8 Mile; Femme Fatale; Ghost Ship; I Spy; Jackass: The Movie; Jonah: A VeggieTales Movie; Paid in Full; The Ring; The Santa Clause 2; The Tuxedo

60. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • 8 Mile; Femme Fatale; Ghost Ship; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; The Ring; The Santa Clause 2; The Santa Clause 2; The Transporter

61. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Auto Focus; Comedian; The Grey Zone; Mostly Martha; My Big Fat Greek Wedding; Real Women Have Curves

62. Main Street Cinemas
72-66 Main St. (718-263-4828) • 8 Mile; Femme Fatale; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; The Ring; The Santa Clause 2; Spy Kids 2

63. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • The Man From Elysian Fields; Mostly Martha; Shanghai Ghetto

64. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Frida; Jackass: The Movie; Real Women Have Curves

65. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • The Santa Clause 2

66. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Femme Fatale; Ghost Ship; I Spy; Jackass: The Movie; Paid in Full; The Santa Clause 2; The Tuxedo

67. UA Crossbay III
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • 8 Mile; The Ring

68. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Bowling for Columbine; 8 Mile; Femme Fatale; Ghost Ship; I Spy; Punch-Drunk Love; Red Dragon; The Ring

69. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • 8 Mile; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; The Ring; The Santa Clause 2

Staten Island

70. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • 8 Mile; Femme Fatale; Ghost Ship; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; The Ring; The Santa Clause 2

71. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • 8 Mile; Femme Fatale; Ghost Ship; I Spy; Jackass: The Movie; My Big Fat Greek Wedding; Punch-Drunk Love; Red Dragon; The Ring; The Santa Clause 2; Sweet Home Alabama

72. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • I Spy; Jackass: The Movie; My Big Fat Greek Wedding; The Ring; The Santa Clause 2

73. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Auto Focus; Comedian; 8 Mile; Femme Fatale; Frida; Ghost Ship; I Spy; Jackass: The Movie; Jonah: A VeggieTales Movie; My Big Fat Greek Wedding; Paid in Full; The Ring; The Santa Clause 2; Secretary

Museums, Societies, Etc.

74. American Museum of the Moving Image
36-01 35th Ave., Astoria (718-784-0077); $8.50. • "Directed by Martin Scorsese." 11/16: *Boxcar Bertha* (1972); *Alice Doesn't Live Here Anymore* (1974). 11/17: *Taxi Driver* (1976); *New York, New York* (1977). 11/23: *The Last Waltz* (1978); *American Boy* (1978). 11/24: *Raging Bull* (1980).

75. Ames Auditorium
111 E. 59 St. (Lighthouse International Building); $50 (as a subscription fee for entire series). • "Monday Nights With Oscar." 11/25: *You Can't Take It With You* (1938). 12/9: *Hamlet* (1948). 1/13: *Gigi* (1958). 2/10: *Oliver* (1968). 3/10: *The Deer Hunter* (1978). 4/14: *Rain Man* (1988). 4/28: *Shakespeare in Love* (1998). 6/2: *Wings* (1928).

76. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • "In the Mood for Gore: 22 Years of Deliciously Evil Hong Kong Cinema." 11/13: *Inner Senses* (2002); *Bio-Zombie* (1998); *Eternal Evil of Asia* (1995). 11/14: *Bio-Zombie* (1998); *Devil Fetus* (1983); *Chinese Torture Chamber Story* (1994).

77. Austrian Cultural Forum New York
11 E. 52nd St. (212-319-5300); free. • 11/19: *Come Sweet Death* (2000).

78. BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-636-4100); $9. • "From Hanoi to Hollywood: The Vietnam War on Film." 11/13: *Cutter's Way* (1981). 11/14: *Basic Training* (1971). 11/15: *Hearts and Minds* (1974). 11/16: *Song of My Lai* (1972). 11/17: *Go Tell the Spartans* (1978). 11/18: *Ashes and Embers* (1982); *Bumbarton Ridge* (1999). 11/19: *The Sad Song of Yellow Skin* (1970); *Investigation of a Flame* (2001). 11/20: *The War at Home* (2000). 11/21: *Daughter From Danang* (2002).

79. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • 11/13-11/14: *The Phantom of Liberty* (1974). 11/15-11/21: *Singin' in the Rain* (1952). (In Dolby stereo, new digital restoration).

80. Japan Society
333 E. 47th St. (212-832-1155); $11. • "Matsuri: Festivals in Japanese Cinema." 11/15: *Collecting Money Trip* (1957). 11/22: *August in the Water* (1995).

81. MoMA at the Gramercy Theatre
127 E. 23rd St. (212-777-4900); $12. • "Kino 2002: New German Films." 11/14: *Epstein's Night* (2001). 11/15: *Fassbinder in Hollywood* (2002); *Starbuck-Holger Meins* (2001). 11/16: *Bungalow* (2002). 11/17: *Manitou's Shoe* (2001). "Cinema 16: Documents Toward a History of the Film Society." 11/15: *The Room* (1959); *Living in a Reversed World* (1956); *The Wonder Ring* (1955). 11/16: *Fireworks* (1947); *Cosmic Ray* (1961).

82. N.I.C.E. Film Festival
34 W. 13th St. (212-255-8800); $9 • "New Italian Cinema Events." 11/15: *One Man Up* (2001); *What You Are Looking For* (2002); *Not Fair* (2001). 11/16: *The Comeback* (2000); *If I Were You* (2002). 11/17: *Let's Have the Truth About Love* (2002); *The Comeback* (2000). 11/18: *Not Fair* (2001); *One Man Up* (2001); *If I Were You* (2002). 11/19: *The Comeback* (2000); *Let's Have the Truth About Love* (2002); *Our Tropical Island* (2002). 11/20: *Let's Have the Truth About Love* (2002); *Our Tropical Island* (2002); *The Comeback* (2000). 11/21: *Our Tropical Island* (2002); *Let's Have the Truth About Love* (2002).

83. Symphony Space/The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "New Cinema Novo: Recent Brazilian Cinema." 11/16: *Friendly Fire* (1998); *Here We Are, Waiting For You* (1999); *To the Left of the Father* (2001). 11/17: *Eldorado* (2001); *Samba* (2001).

84. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "The Cinema of Robert Bresson." 11/16–11/17: *L'Argent* (1983). 11/23–11/24: *A Man Escaped* (1956).

Opening

Never Again

CRIME SCENE: Arsinée Khanjian disrupts a shot in the film-within-the-film of Atom Egoyan's *Ararat.*

"My original impulse was to tell a straightforward historical story," says *The Sweet Hereafter*'s Atom Egoyan, whose new film **Ararat** tells the story of the Armenian genocide of 1915, in which well over a million people—two thirds of Armenia's population—were murdered by the Turks. "But I'd have to show extreme scenes of unspeakable horror, and as a filmmaker, I can't do that without a degree of self-consciousness. In the end, I want the film to be about the stories parents tell their children, how small moments of misunderstanding create huge generational riffs." *Ararat,* set in the present day, tells the story through an Armenian family working with a film crew to make a picture about the war, and is the Oscar-nominated director's most personal film: Much of Egoyan's family was lost in the massacre, and his son is named after one of the picture's true-life protagonists, painter Arshile Gorky. "You want people to know what happened, but also what continues to happen," Egoyan says, stressing how many Turks still deny that the war took place. "When I told my son about the genocide, he asked if the Turks said they were sorry. If you tell him the truth, the trauma gets passed on. I want to create a fantasy of how that cycle might be broken—the healing which can occur when someone invests themselves in someone else's history in an emotional, responsible way." (Opens November 15.) B.K.

PHOTOGRAPH BY JOHNNIE ELSEN.

GORDON *Continued from page 37*

ness was important to new companies starting to attract talent. . . . Expensing options would have made them less attractive to companies, and fewer would have been issued. . . . The executives abused a good idea." Lieberman, who in August belatedly proposed his own legislation to reform stock options, does not exactly sound contrite.

TRAVELING WITH LIEBERMAN IS NOT FOR THE faint of heart. on one October Sunday, he raced from New Haven to West Simsbury to his birthplace of Stamford to Long Island to attend fund-raisers and to Queens to appear with Carl McCall. Our three-car caravan careered down the highways at 95 miles per hour, forcing other cars off the road. At one stop, in an effort to get Lieberman to slow down, I joked, "I'm not as sure as you are that God is on our side." He laughed, but the speedometer remained sky-high.

Lieberman, astonishingly, never wears a seatbelt. "It's a bad habit I picked up," he says. During the 2000 campaign, he obviously got used to living in "the bubble"—that protective zone where the Secret Service and staff are responsible for safety and logistics so the great man doesn't have to pay attention. When the trooper put on his siren in gridlock traffic to make the cars part, Lieberman confessed, "This where I turn away and hope nobody recognizes me." While in Stamford, he took a side trip to visit his energetic 88-year-old mother, Marcia, at her white stucco home of 52 years, on a block where neighboring homes are being demolished for a hospital expansion. "Joseph, help me get the cups and saucers down for coffee," she says, bustling about the humble linoleum kitchen, and her son smiles and says to me, "Only my mother calls me Joseph." This is the room where his father, Henry, a liquor-store owner, used to read the New York *Times* and discuss world events with Joe and his two sisters. The living room, with handsome mahogany furniture, is where Joe planned his first winning political race as a ninth-grader for class president, using a poster of himself perched on the roof of his house with the slogan VOTE FOR ME OR I'LL JUMP.

Even though the Lieberman-family bio was a staple of the 2000 campaign—his father, who grew up in an orphanage, once made dawn deliveries from a bread truck; his mother had to help support her family after her dad died; Joe was the first to attend college and after Yale law school became a state senator and then Connecticut attorney general—it's still touching to see the modest home where his journey began.

In the dining room, Marcia Lieberman has laid out a babka and a chocolate cake on the lace-covered table, and she cannot resist the Jewish-mom shtick: "Joseph, you aren't eating, are you watching your diet?" "Mom, I don't want to look too jowly on camera," he says, before happily accepting and devouring a large piece of cake. They have an easy, teasing rapport. She tells me, "I wasn't overcome with grief after the election, because I'm a fatalist. God lets things happen on his own time."

GOP pollster Frank Luntz heard some disturbing anti-Semitic remarks from focus groups during the 2000 election. Luntz, then consulting for MSNBC, said an Arkansas small-town mayor announced, "If Joe Lieberman were a Christian Jew, I could vote for him, but he's one of those religious Jews, so I can't." GOP pollster Kellyanne Conway, then consulting for ABC, said people complained in code words after the VP debate that "Lieberman doesn't have the look of a president. He sounds like a whiner."

Does Lieberman worry his religion will be a problem in a presidential campaign? "It's who I am, and I got this way not from being in a focus group," he says. I mention to Lieberman that I often heard Jews complain that he was "too Jewish." The senator seems more amused than offended. "Oh, no question, the ones most nervous about me running in the first place were Jews," he says. "Because of the whole history, the feeling that Jews will be blamed if things don't go well." He adds, "Why should Jews be blamed any more than Protestants from Texas should be blamed if Bush doesn't do something right? I say to people, 'The non-Jews are willing to judge me on my merits—why not the Jews?' "

IT'S A RAINY MORNING IN WASHINGTON WHEN I arrive at Lieberman's brick house, one of the more unassuming abodes in this plush gated community in Georgetown with manicured lawns and a neighborhood pool, a bit of safe suburbia in the city. Hadassah greets me at the door, a slender woman in khakis and a black knit shirt with a weary smile. "We could sit in the living room and have a conversation," she suggests, waving toward the cheerful space with a comfy couch, an Oriental rug, and a piano, but then changes her mind, saying, "It's better if we sit in the kitchen with the tape recorder out and I remember it's an interview."

Hadassah was described as unscripted and warm on the campaign trail but seems guarded and tense today. I ask whether religion was an important connection between her and Joe (they married in 1983). "He spent Shabbat the same way I did, and kept a kosher home. But had I not been interested in him, those facts wouldn't have mattered," she snaps. Was she annoyed by the teasing about her unusual name during the campaign, the comedians who joked that the couple has children named B'nai B'rith and United Jewish Appeal? She replies in an icy voice, "Joe will tell you I have a great sense of humor about everything but my name."

Lieberman teases that his wife is more conservative than he is—"Hadassah calls herself my right wing"—and people who know them say she's a strong influence. "A lot of Joe's anti-Hollywood stuff comes from Hadassah," says a longtime acquaintance. "Her 'Joey, darling,' walk-three-feet-behind-him act is bullshit—she's a real steel magnolia, the iron hand in the velvet glove."

AT THE MANCHESTER, NEW HAMPSHIRE, DEMocratic headquarters, TV reporters and cameramen give Lieberman the full rock-star treatment as he steps out of an SUV. Inside, giving a rousing get-out-the-vote speech, he has a larger-than-life aura even as he stands on an upturned plastic box (he later tells me, "I like to say I'm 5 feet 9½ inches, but I think I've shrunk. But Bush isn't that tall. He's lowered the bar for presidential height"). He's looser today, and his rhetoric is more charged up. "The Republicans can't tell the difference between their right hand and their far right hand," he jokes. "We've got a president who has shown leadership on the war on terrorism, but that's all. We pay our presidents to lead us on more than one issue at a time."

Peter Burling, the Democratic leader of the New Hampshire House, enthuses afterward, "This guy is for real." Adds Peter Sullivan, a Democratic state representative, "I'll be leaning toward voting for him—if he runs."

And so the countdown to Al Gore's decision continues: "Most of the time I think there's no way he'll do it and this is all about promoting his book," says one former aide. "But he's been in Iowa, campaigning for other people, and you don't do that unless you want something back." A financier who stays in touch with Gore opines: "I think the chance of Gore running is at 75 percent."

Under that scenario, Lieberman's out of the game. Or is he? Another Gore confidant suggests an entirely new, and plausible, possibility: "I think Gore will run, but he'll cut Joe free from the pledge. He'll say, *Joe, do what you want.* That way, Gore would feel no obligation to name Joe VP again."

I track Lieberman down at the NASDAQ headquarters in Times Square, where he's just given a speech, and run the scenario by him. Would he run under these circumstances? "I hadn't heard that," he says, his expression startled. "I hate not to answer your question, but I haven't thought about it." He starts to turn away, then flashes a grin and throws up his hands, saying, "Anything is possible!" ■

Edited by Ada Calhoun

The Chapeau Show

"Hats conceal, but sometimes they also reveal," says Regina Taylor, who has adapted the best-selling *Crowns*, Craig Marberry's book about black women and their church hats, for the stage. "Hats can take you back—to weddings, funerals, baptisms, holidays—and all the way to Africa." In the show, which begins previews at Second Stage on November 13, women tell personal stories about their headgear and their faith, and it's apparently struck a nerve. During the trial run, audience members would approach Taylor after the show to share memories of their own mothers and grandmothers, and even started to wear large hats to the theater. Hasn't that caused problems for the back rows? "No—now we have a little announcement along with the cell-phone one: '"Please take off your fabulous hat until the end of the show.'" (See "Off Broadway: Previews and Openings.")

FLIP YOUR LID: Lynda Gravatt, Lillias White, and Harriet D. Foy in *Crowns*.

Broadway

Previews and Openings

Dance of the Vampires
Michael Crawford, the original Phantom of the Opera, stars as Count Von Krolock, a nineteenth-century vampire who tries to win the soul and body of a beautiful young woman. $25-$95. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for an 11/21 opening. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

Russell Simmons' Def Poetry Jam on Broadway
Russell Simmons conceived this night of performance poetry, which features a D.J. and nine slam poets. $30 during previews; $25–$65 thereafter. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. In previews for an 11/14 opening. • Longacre Theatre, 220 W. 48th St. (212-239-6200).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian princess and the Egyptian prince who captures her, with music by Elton John and lyrics by Tim Rice. Eye-popping sets and costumes by Bob Crowley. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. *The Sopranos*'s Jamie-Lynn Sigler now stars as Belle. $25–$95. Tues.–Sat. at 8, Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
Sam Mendes's 1998 Tony-winning adaptation of the musical based on Christopher Isherwood's *Berlin Stories* is dark in spirit and light on clothes. The decadent world of Weimar-era Berlin cabaret is re-created, appropriately enough, in what was once the notorious nightclub Studio 54. Raul Esparza and Molly Ringwald star. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This lurid musical about the celebrity potential of female murderers won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking (after Bob Fosse) and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer (now hot young actor Taye Diggs) and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • Shubert, 225 W. 44th St. (212-239-6200).

Flower Drum Song
Despite David Henry Hwang's p.c. new book, there are still plenty of clichés in this updated production of the Rodgers and Hammerstein musical about a Chinese nightclub in San Francisco. But the razzmatazz remains, too, and most of the songs, even wrenched out of context, are not without charm. (Simon; 10/28/02) $65–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

★ 42nd Street
The hit 1933 movie about the chorus girl who becomes a star was made into a Broadway musical in 1980 and ran for eight years. The show is back, and it's an absolute knockout. *42nd Street* is on 42nd Street, God is in his Heaven, and all is right with the world. Now Kate Levering is back, too, as the lead. (Simon; 5/14/01) $25–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ Frankie and Johnny in the Clair de Lune
Edie Falco (*The Sopranos*) and Stanley Tucci (*Road to Perdition*) headline this revival of Terrence McNally's tender play about a waitress and a short-order cook in New York who spend the night together. As directed by Joe Mantello, this slice of life sprinkled with all sorts of spicy toppings proves surprisingly nourishing. (Simon; 8/19/02) $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/29. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

The Goat, or Who Is Sylvia?
Sally Field and Bill Irwin star in Edward Albee's dense Tony-winning drama about a successful architect who, at the pinnacle of his career, must confess to his wife and son the awful secret of his affair with, yes, a goat. (Simon; 3/25/02) $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
On 11/19, Lorraine Bracco (*The Sopranos*) takes over for Kathleen Turner as Mrs. Robinson in Terry Johnson's disastrous stage adaptation of the 1967 film. (Simon; 4/15/02) $21–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

★ Hairspray
This exuberant new musical based on John Waters's 1988 film follows the efforts of plump teen Tracy Turnblad (Marissa Jaret Winokur) to win over the hunk and the world as a dancer and integrationist on *The Corny Collins Show*. So many numbers bring down the house, it's a wonder the Neil Simon Theatre is still standing after the final curtain. (Gerard; 8/26/02) $65–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

★ Hollywood Arms
Hal Prince directs this thoroughly endearing new play by Carrie Hamilton and Carol Burnett based on Burnett's memoir about growing up at the foot of the Hollywood Hills. (Simon; 11/11/02) $20–$80. Tues.–Sat at 8, Wed. and Sat. at 2, Sun. at 3. • Cort Theater, 138 W. 48th St. (212-239-6200).

Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic Tony winner, a journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Despite music and lyrics by Sondheim, book and direction by James Lapine, this production is a deluge of smirking camp. (Simon; 5/13/02) $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables
An audacious button-pusher based on the Victor Hugo novel, with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream." The show, which is in its seventeenth year, is due to close in March. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this inventive production, which won a slew of 1998 Tony awards, is

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Capsule reviews are drawn from columns by John Simon and Jeremy Gerard, where noted; others are by Ada Calhoun. Stars (★) indicate our editors' and critics' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th Street and in South Street Seaport at the corner of Front and John Streets; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY T. CHARLES ERICKSON.

wrought with joyful mastery by experimental director Julie Taymor. $25–$100. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
This contrived musical about a young bride-to-be and her single mother is scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. (Simon; 10/29/01) $55–$98.75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

☆ Metamorphoses
Writer-director Mary Zimmerman and her company use a 27-foot-long pool of water to tell Ovid's classic tales of Midas, Narcissus, and more. The myths have power despite some overly cute modern touches. (Simon; 10/29/01) $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway, at 50th St. (212-239-6200).

Movin' Out
A new musical conceived, choreographed, and directed by Twyla Tharp and based on songs by Billy Joel. The dancers are on target and the second act is at moments quite good, but overall, the show fails to tell a story. (Simon; 10/28/02) $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

★ Oklahoma!
Choreographer Susan Stroman (*The Producers*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. A smash hit in London, something seems to have been lost in transit, but the songs, sets, and choreography should be enough to make *Oklahoma!* okay with you. (Simon; 4/8/02) Stephen R. Buntrock takes over as Curly on 11/19. $20–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, and Sun. at 3. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince, just passed *A Chorus Line* as the third longest-running show in Broadway history. And that famous chandelier keeps on falling. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers
There's no ignoring the success of Mel Brooks's musical, directed and choreographed by Susan Stroman. Based on Brooks's Oscar-winning 1968 film about Broadway showmen who set out to produce the "surefire flop" *Springtime for Hitler*, the show set records at the 2001 Tony Awards and, despite the departure of its original stars, remains one of the hottest tickets in town. $30–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Anne Heche dazzles as a young woman mourning the death of her mentally unstable mathematician father. Not making things any easier are her type-A sister, a nosy graduate student (Neil Patrick Harris), and a groundbreaking proof of uncertain provenance that appears in her late father's office. Rewarded with a Pulitzer and several Tonys. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

☆ Prune Danish
Jackie Mason is a phenomenon, a standout among stand-up comics as he combines the borscht with the black belt in his sixth one-man show. (Simon; 11/11/02) $40–$75. Tues.–Sat. at 8, Wed. at 2, Sun. at 3. Through 12/1. • Royale, 242 W. 45th St. (212-239-6200).

☆ Rent
This Pulitzer-winning musical about early nineties squatter culture has the best pop-music score Broadway has heard in 30 years. Jonathan Larson's songs, his heart, and his soul have lost none of their power in the six years this show has been on Broadway. 'N Sync's Joey Fatone now stars. (Gerard; 9/16/02) $35–$95. Mon., Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Say Goodnight Gracie
Before he can join Gracie in the afterlife, George Burns (Frank Gorshin) must give one final performance. The show combines a nostalgic sashay down memory lane with a greatest-hits jokebook, but you'll be glad Burns finally passes the test and makes it to heaven. (Simon; 10/28/02) $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

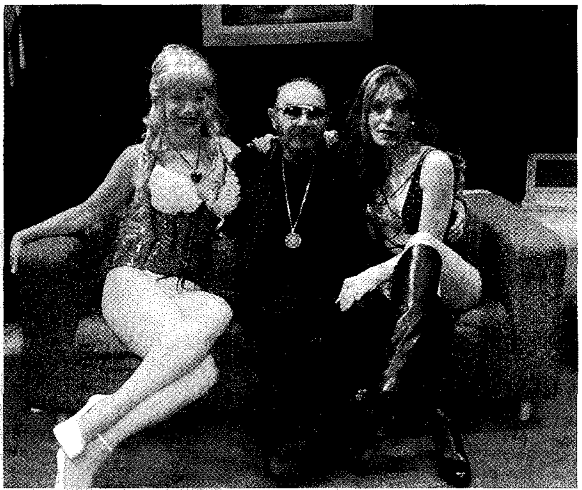
★ Thoroughly Modern Millie
Sutton Foster turns gawkiness into something gazelle-like as Millie, a young woman who comes to New York to make her fortune. This winner of multiple Tonys is a mind-teasing and heart-tickling delight. (Simon; 4/29/02) $60–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, at 45th St. (212-307-4100).

Urinetown
A water shortage forces city-dwellers to comply with a pay-per-pee system in this parody of, or perhaps ode to, the modern musical. *Urinetown* rose from the downtown Fringe Festival to become a Tony winner and Broadway smash, but it lacks internal logic. (Simon; 9/24/01) $35–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Previews

It's a Dirty Job

"We went to a variety of adult shops and researched videos, from normal porn to things like *Cooking With Porn Stars*." So reports Stanley Donen, the legendary filmmaker behind *Singin' in the Rain*, who directs Elaine May's **Adult Entertainment**, a comedy about a group of people in the porn industry who meet at a public-access show and decide to make their own film. Wasn't Donen embarrassed, skulking around X-rated stores with May? "No! I could feel absolutely safe, because I wasn't there for prurient reasons," he says. "After all, we just wanted to see how they dressed and what their apartments looked like." *Suuuuure.* Previews begin November 16 at the Variety Arts Theatre. (See "Off Broadway: Previews and Openings.")



CASTING COUCH: From left, Linda Halaska, Stanley Donen, and Jeannie Berlin on the set of *Adult Entertainment*.

Off Broadway

Previews and Openings

Adult Entertainment
Danny Aiello and Jeannie Berlin star in this new Elaine May comedy about six members of the porn industry who decide to go freelance. $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews starting 11/16 for a 12/2 opening. (See box.) • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Bliss
Rattlestick Productions continues its eighth season with Ben Bettenbender's play about murder and misunderstanding. $37.50. Wed.–Mon. at 8. In previews starting 11/13 for an 11/17 opening. • Rattlestick Theatre, 224 Waverly Pl. (212-206-1515).

Blue/Orange
U.S. premiere of Joe Penhall's drama exploring mental illness and racism. $45. Tues.–Sun. at 8, Sat. at 2, Sun. at 3. In previews for an 11/24 opening. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

Boston Marriage
A new drawing-room comedy from David Mamet, starring Martha Plimpton and Kate Burton. $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. In previews for an 11/20 opening. • Public Theater, 425 Lafayette St. (212-239-6200).

Crowns
A new play with gospel music based on Michael Cunningham and Craig Marberry's collection of oral histories and photographs of black women in their church hats. $38–$55. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Wed. at 7, Sun. at 3. In previews starting 11/13 for a 12/3 opening. Through 1/5. (See box.) • Second Stage Theatre, 307 W. 43rd. St. (212-246-4422).

The Fourth Sister
Sisters in modern-day Moscow hunger for Hollywood in this U.S. premiere of Janusz Glowacki's new play. $15–$45. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for an 11/20 opening. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Fourth Wall
The one and only Sandy Duncan stars in A. R. Gurney's new play. $48. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3. In previews for an 11/13 opening. Through 12/1. • Primary Stages, 354 W. 45th St. (212-333-4052).

The General From America
Corin Redgrave stars as Benedict Arnold in Richard Nelson's 1996 play about treason, a co-production with Houston's Alley Theatre. $55. Tues.–Sat. at 7:30, Sat. at 2, Sun. at 3 and 7. In previews starting 11/16 for an 11/21 opening. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

A Last Dance for Sybil
Obie and Emmy winner Ruby Dee (*Checkmates*, *The Glass Menagerie*) stars in this new play from Ossie Davis (*Purlie Victorious*), a drama about power and economic freedom. $20–$40. Wed.–Fri. at 7:30, Sat. at 2 and 8, Sun. at 3. In previews for an 11/17 opening. • St. Clement's Theatre, 423 W. 46th St. (212-279-4200).

Poor Beast in the Rain
The second part of Billy Roche's *Wexford Trilogy*, in which a onetime hell-raiser returns to his hometown. First performed at the Bush Theatre in London in 1989, the show is making its U.S. debut. $35–$45. Wed.–Sat. at 8, Sun. at 3. In previews for an 11/13 opening. • Irish Arts Center, 553 W. 51st St. (212-206-1515).

Temporary Help
The brand-new Revelation Theater stages David Wiltse's psychosexual thriller. $37.50. Tues.–Sat. at 8,

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Sat. at 2, Sun. at 3 and 7:30. In previews for an 11/17 opening. Through 1/12. • Women's Project Theatre, 424 W. 55th St. (212-239-6200).

Tuesdays With Morrie

The stage adaptation of Mitch Albom's warm and fuzzy best-seller receives its New York premiere under the direction of David Esbjornson (*The Goat*). $45–$65. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. In previews for an 11/19 opening. • Minetta Lane Theatre, 18 Minetta Ln. (212-307-4100).

What Didn't Happen

Playwrights Horizons presents the world premiere of a play by Christopher Shinn about a writer in turmoil. Starring Chris Noth ("Mr. Big" from *Sex and the City*) and Suzanne Cryer (the "yadda yadda yadda" girl from *Seinfeld*). (See box.) $50. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. In previews starting 11/15 for a 12/10 opening. Through 12/22. • Duke on 42nd Street, 229 W. 42nd St. (212-239-6200).

A Year With Frog and Toad

Arnold Lobel's award-winning children's books are the inspiration for this new children's musical about the friends' journey through the seasons. $10–$30. Fri. and Sat. at 7, Sat. at 2, Sun. schedule varies; call for details. In previews starting 11/15 for an 11/17 opening. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Now Playing

Almost Live From the Betty Ford Clinic

Celebrity addictions are shamelessly ridiculed by Michael West (*Forbidden Broadway*). $20. Thursdays at 8. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

American Songbook

Solo concert debut of LaChanze, and a performance of Leonard Bernstein songs, including selections from *West Side Story* and *On the Town*. LaChanze: $30–$45. Sat. 11/16 at 8 and 10. "What Makes Leonard Bernstein Great?": $25. Fri. 11/15 at 8. • Rose Building, Lincoln Center (212-721-6500).

Art of the Tale

Series of five tales told by popular storyteller Odds Bodkin. $45. Schedule varies; call for details. Through 12/15. • Clark Studio Theater, Lincoln Center, 165 W. 65th St. (800-554-1333).

Bailegangaire: The Town Without Laughter

Senile old Mommo (played by Olivier Award winner Pauline Flanagan) tells all in this production written and directed by Irish playwright Tom Murphy. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 11/24. • The Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Betty Rules

The girls of Betty, a politically active band that's been around since the eighties, star as themselves in this self-congratulatory stroll down memory lane. Directed by Michael Greif (*Rent*). $29.90–$44.90. Tues–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 5. • Zipper Theatre, 336 W. 37th St. (212-239-6200).

Bewilderness

Comedian Bill Bailey's brand of cynicism did well last year at the Westbeth; now he's brought his one-man show uptown. $40–$45. Wed.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10. Through 3/30. • 47th Street Theatre, 304 W. 47th St. (212-239-6200).

Big Al

Bryan Goluboff's new play about a young screenwriter who tries to write a film for his idol, Al Pacino. $35. Mon.–Sat. at 8, Sat. at 3. • Arclight Theatre, 152 W. 71st St. (212-239-6200).

Birdy's Bachelorette Party

Celebrate the upcoming wedding of a sweet legal secretary to her construction-worker boyfriend with wacky antics including a lingerie show, karaoke, and a sex-toy demonstration. $60 includes postshow admission to the club and party favors. Fri. at 9, Sat. at 8. • Culture Club, 179 Varick St. (212-352-3101).

Blessing in Disguise

Seven magnificent men fight for the right to perform. $55. Mon.–Fri. at 8, Sat. at 5 and 8. • Times Square Theatre, 675 Eighth Ave., at 43rd St. (212-206-1515).

Blue Man Group: Tubes

You've seen the Intel commercials; now see the popular painted men in real life. Props include toilet paper and cereal. $55–$65. Tues.–Thurs. at 8; Fri. at 7 and 10; Sat. at 4, 7, and 10; Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

★ Book of Days

Signature Theatre continues its Lanford Wilson season with Wilson's 1998 play about murder and community theater in an insular Southern town. Wilson's Pirandellian playfulness and Brechtian distancing, new for him, effectively convey the two-way traffic between art and life. (Simon; 11/18/02) $50. Tues.–Sat at 8, Sat. at 2, Sun. at 3. Through 12/8. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Burn This

Catherine Keener, Edward Norton, Ty Burrell, and Dallas Roberts star in this flaccid, dated Signature Theatre Company production of Lanford Wilson's 1987 play about four New Yorkers grieving for a dead dancer. (Gerard; 9/30/02) $65. Tues.–Sat. at 8. Wed. and Sat. at 2, Sun. at 3. On hiatus until 11/19, when it returns with Elisabeth Shue and Peter Sarsgaard. • Union Square Theater, 100 E. 17th St. (212-307-4100).

Comedy of Errors

Aquila Theatre Company's popular adaptation of Shakespeare's comedy, in the style of a "twenties Turkish cartoon dream." $45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 2 and 5. • Theatre Row's Clurman Theatre, 410 W. 42nd St. (212-279-4200).

★ De La Guarda

A raucous show that's part carnival, part rock concert, and almost entirely airborne. Expect audience participation and mist. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Debbie Does Dallas

What's more contemptible than a clean dirty joke, especially when inflated into a full-length musical? Sherie Rene Scott stars in this jejune, witless travesty of the well-known porn movie. (Simon; 11/18/02) $30–$35. Mon.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Defending the Caveman

The longest-running solo show in Broadway history, a comedy about the battle of the sexes, returns to New York after an international tour. $39.50–$49.50. Wed.–Sun. at 8, Sat. at 2 and 5, Sun. at 3. Through 11/24. • Town Hall, 123 W. 43rd St. (212-307-4100).

The Donkey Show

A loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $35–$45. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

★ The Exonerated

Whatever you may think of the death penalty, this play, based on interviews with innocent men and women freed from death row, should make you think—and feel—some more. Under Bob Balaban's direction, the ten actors (including Richard Dreyfuss and Sara Gilbert) are unerring. (Simon; 10/28/02) $55. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. • Bleecker Street Theatre, 45 Bleecker St. (212-307-4100).

Far Away

Frances McDormand stars in the U.S. premiere of British playwright Caryl Churchill's play about a young girl at her aunt's house. $55. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 9, Sat. and Sun. at 3. Through 12/22. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

★ Forbidden Broadway 20th Anniversary Celebration

Current targets of this long-running spoof of musicals past and present include: "saucy Fosse" choreography, the "tongue-spraining" lyrical stylings of Steven Sondheim, and "all the Nazi musicals" (*Cabaret*, *The Producers*, and *The Sound of Music*). $49.50–$57. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Ghosts

The first major New York production of Ibsen's play about the Alving family's terrible secret in close to twenty years. Amy Irving stars, Daniel Fish directs, and Lanford Wilson did the translation. $35–$50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 12/8. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Goy Vey!

Richard Chang stars as a Yiddish-speaking Chinese boy who comes to New York to search for his American father. $35. Wed.–Sat. at 8, Sat. and Sun. at 3. Through 11/24. • West End Theatre, 263 W. 86th St. (212-279-4200).

The Guys

Peggy Lipton and Dan Lauria now star in Anne Nelson's play about a fire captain who lost many of his men and an editor who helps him write the eulogies. $55. Tues.–Fri. at 7. Through 11/22. • Flea Theater, 41 White St., between Church and Broadway (212-206-1515).

Harlem Song

George C. Wolfe's new musical traces the music and culture of Harlem from the twenties to the present, and despite re-creating moments like Ella Fitzgerald's winning performance at Amateur Night at the Apollo, there is no real passion behind this production. (Simon; 9/19/02) $20–$55. Sat. at 8, Sun. and Mon. at 7, Sat. at 2 and 5, Sun. at 3. • Apollo Theatre, 253 W. 125th St. (212-307-7171).

Henry V

St. Crispin's Day comes early this year with a Jean Cocteau Repertory production of the Shakespeare drama. Schedule varies; call for details. Through 1/5. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

I Love You, You're Perfect, Now Change

They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Importance of Being Earnest

Learn from Wilde's masterpiece why being earnest is usually a terrible idea. $40. Schedule varies; call for details. Through 1/2. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

Jolson & Company

This new musical about Al Jolson, the legendary "Jazz Singer," follows his epic career (1915–1950) through vaudeville, Broadway, radio, and talkies. $65. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Julius Caesar

Popular experimental group Axis Company presents Shakespeare's *Julius Caesar* as a psychological journey in which the people of Rome are convicts of their errors. $10. Thurs.–Sat. at 8. Through 11/16. • The Axis Theatre, 1 Sheridan Sq. (212-807-9300).

Late Night Catechism

Another interactive comedy (this one set in Catholic school) from the producers of *Tony 'n' Tina's Wedding*. $40. Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Little Ham: A Harlem Jazzical

Con man Little Ham defends Harlem from the mob in this simpleminded musical based on Langston Hughes's 1936 farce of the same name. (Simon; 10/14/02) $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Love, Janis

A bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

A Man of No Importance

Mediocre musical based on the mediocre 1994 film about a repressed Dublin bus driver who moonlights with an amateur theater company. The story abounds in bittersweet wistfulness while also trying to be a lusty comedy. (Simon; 7/21/02) $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/29. • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Mayor's Limo

From the producer of *Tony 'n' Tina's Wedding* comes this new comedy about a homeless man arrested for urinating on the mayor's limousine. $45. Tues.–Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3. Through 12/29. • Kraine Theatre, 85 E. 4th St. (212-353-3101).

Menopause the Musical

A parody about "the change," set in Bloomingdale's. $49.50. Tues.–Fri. at 8, Wed., Thurs., Sat., and Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

My Old Lady

A man inherits a Paris apartment, but when he arrives, he finds his father has already installed two tenants, an old lady and her daughter. Written by Israel Horovitz and directed by David Esbjornson, the story is civilized and amusing, but quite simply *incroyable*. (Simon; 10/14/02) $60. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Naked Boys Singing

Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Nathan the Wise

Timeliness, anyone? Richard Sewell adapts Gotthold Lessing's eighteenth-century German drama about the struggle between Jews, Christians, and Muslims in Jerusalem during the Crusades. $30-$40. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 11/24. • Pearl Theatre Company, 80 St. Mark's Pl. (212-598-9802).

Perfect Crime

Warren Manzi's long-running thriller is about a psychiatrist accused of killing her rich husband, and the police detective who falls for her. $40. Mon., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theater, Broadway at 46th St. (212-695-3401).

Puppetry of the Penis

An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

The Radio City Christmas Spectacular

Santa, the Rockettes, the Wooden Soldiers, and the Living Nativity have been whipping audiences into a Christmas frenzy since 1933. $36–$90. Schedule varies; call for details. Through 1/5. • Radio City Music Hall, 1260 Sixth Ave., at 50th St. (212-307-1000).

Riase, El Show

Back by popular demand, starring Antonio Sanint and Julian Arango. In Spanish with English translation via headphones. $25–$40. Schedule varies; call for details. Through 11/24. • Gramercy Arts Theatre, 138 East 27th St. (212-889-2850).

The Romance of Magno Rubio

Ma-Yi Theatre Company presents the world premiere of Lonnie Carter's play about a lonely Filipino farm worker in thirties California, based on poet, novelist, and blacklisted political activist Carlos Bulosan. $18–$35. Tues.–Sat at 8, Sat. and Sun. at 3. Through 11/17. • DR2, 103 E. 15th St. (212-239-6200).

She Stoops to Conquer

This British class comedy wowed the 1773 Covent Garden crowd. Now Miss Hardcastle and Mr. Marlow come to St. Mark's Place. $30–$40. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Extended through 11/23. • Pearl Theatre, 80 St. Mark's Pl. (212-598-9802).

Something Old, Something New

The famed virtuoso and cantor Dudu Fisher brings traditional Jewish standards and Broadway favorites to the Lower East Side. Mon.–Thurs., Sat. at 8, Sun. at 7, Wed. and Sun. at 2. $45–$60. Through 12/8. • Mazer Theatre, 197 E. Broadway (212-239-6200).

Stomp

This boisterous riot of found-object percussion has been a-clang since 1994. $35–$60. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

The Sweepers

Urban Stages brings back its spring 2002 hit, a drama about Italian-American women in Boston at the end of WWII. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 12/1. • Urban Stages, 259 W. 30th St. (212-206-1515).

Take Me Out

This new play by Richard Greenberg about a gay baseball player who comes out would make a great sitcom, but it doesn't actually have anything interesting to say about coming out, intolerance, or, for that matter, baseball. (Gerard; 9/15/02) $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Extended through 11/24. • Public Theater, 425 Lafayette Ave. (212-239-6200).

The Tiger Lilies: Death and the Bible

Darlings in London, this three-piece band cum performance troupe comes to Brooklyn to perform its debauched songs for one night only. $25. Sat. 11/16 at 8. • St. Ann's Warehouse, 38 Water St., Dumbo, Brooklyn (718-858-2424).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel

In Glen Berger's well-paced drama, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Sat. at 8, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues

Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for what lies "down there." Performed by a rotating cast of three actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Water Coolers

A new musical revue about corporate America from Thomas Michael Allen (creator of *Tony 'n' Tina's Wedding*). $50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Dillons, 245 W. 54th St. (212-239-6200).

Woyzeck

Georg Büchner's 1836 play about a soldier's descent into madness is remade by Robert Wilson, Tom Waits, and Kathleen Brennan. $30–$60. Tues.–Sat. at 7:30, Sun. at 3. Through 11/16. • BAM Harvey Theater, 651 Fulton St. (718-636-4100).

Yellowman

This finalist for the 2002 Pulitzer Prize, a meditation on race relations in South Carolina, is an antitheatrical piece of bludgeoning repetition. (Simon; 11/18/02) $60. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Through 12/15. • Manhattan Theatre Club Stage I, 131 W. 55th St. (212-581-1212).

☆ Yentl

The treasured Folksbiene, America's only (and best) professional Yiddish theater, charmingly presents the Yiddish world premiere of Isaac Bashevis Singer's racy tale about the divine androgyny of the soul. Simultaneous English translation will be provided via headsets. $45. Tues.–Thurs. at 7, Sat. at 8, Sun. at 5:30, Wed. and Sun. at 2. Through 12/29. • PCMH Theatre, 344 W. 36th St. (212-307-4100).

Previews

It Can Happen Here

The 27-year-old Connecticut-born playwright Christopher Shinn has premiered his last few plays in London. Why? "You're protected in two ways. If the play gets great reviews, you think, *Well, if it does badly in New York, at least they liked it in London.* If it does badly in London, you think, *Well, they just don't understand me because I'm an American.*" But soon that safety net will be gone: Shinn, who has lived in New York since he was 18 and attended NYU and Columbia, has decided "to finally face the music" and open at home. November 15 will see the world premiere of **What Didn't Happen**, his new play of the "artists-gathering-at-a-country-house genre," à la Ibsen and Chekhov. The hero in this case is a writer who's fled California for the upstate New York cabin of his first mentor. "I loved using all those old rules," says Shinn. "It's also a great tradition because you don't have to change the set." On that set are actors as New York as they come—Chris Noth (*Sex and the City*'s Mr. Big) and Suzanne Cryer, *Seinfeld's* "yadda yadda yadda" girl—to ease the transition Stateside. (See "Off Broadway: Previews and Openings.") A.C.

HOME AGAIN: Playwright Christopher Shinn.

Off-Off Broadway

Fundamental

The Christian Coalition meets the WWF. $15. Fri.–Sun. at 7. Through 11/24. • HERE, 145 Sixth Ave. (212-647-0202).

★ Happy Hour

Featuring pratfalls, cheerleading, and Pop Rocks, this latter-day vaudeville act is a crowd-pleaser. $15. Thurs.–Sat. at 8, Sun. at 3. In previews for an 11/16 opening. Through 12/22. • Chashama, 135 W. 42nd St. (212-631-5819).

Love Research

Performance artist Karen Sorensen has interviewed more than 100 New Yorkers about their love lives and she presents the results this week. $10. Thurs.–Sat. at 8, Sun. at 2. Through 11/17. • Collective Unconscious, 145 Ludlow St. (212-696-6807).

Peter and Vandy

This episodic portrait of a relationship returns this week after a successful run earlier this fall. $20. Thurs.–Sat. at 8, Sat. at 10, Sun. at 3. Through 12/8. • Paradise Theatre, 64 E. 4th St. (212-206-1515).

Room Tone

The ineffable is made effable as Elevator Repair Service draws on texts by William and Henry James to create an intimate performance. $17. Fri.–Sun. at 7:30. Through 11/24. • P.S. 122, 150 First Ave. (212-477-5288).

PHOTOGRAPH BY TREVOR OSWALT.

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Anthony Caro
Life-size sculptures of figures on vaulting horses from the British artist's new series, "The Barbarians"; through 12/20. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

★ Joseph Cornell
Rarely exhibited collages, box constructions, objects, and toys; through 12/20. • Stone, 113 E. 90th St. (212-987-1655).

★ Peter Doig
Works on paper based on the artist's personal snapshots, popular films, art history, and advertising; through 1/19/03. • Werner, 4 E. 77th St. (212-988-1623).

Duncan Hannah
Recent paintings of steamships and male figures; through 12/21. • Graham, 1014 Madison Ave. (212-535-5767).

David Klamen
New paintings and drawings; through 12/21. • Gray, 1018 Madison Ave. (212-472-8787).

Andy Warhol/Jeff Koons
Paintings of flowers by the former and sculptures of flowers by the latter; through 12/21. • Gagosian, 980 Madison Ave. (212-744-2313).

Edwin Lord Weeks
Paintings of scenes in India by the American Orientalist painter (1849–1903); through 12/12. • Jordan, 958 Madison Ave. (212-570-9500).

57th Street Area

Adele Alsop
Large *plein-air* landscape paintings and smaller still lifes that capture both the grandeur and the intimacy of the artist's surroundings in Utah; through 12/21. • Alexander, 41 E. 57th St. (212-755-2828).

Steven Assael
Paintings of tattooed club goers and of the oldest and youngest members of the artist's own family; through 12/7. • Forum, 745 Fifth Ave. (212-355-4545).

★ Francis Bacon
Paintings dating from 1957 to 1987 by the late British artist known for his images of isolated figures in enclosed interior spaces; through 12/7. • Marlborough, 40 W. 57th St. (212-541-4900).

Jennifer Bartlett
New paintings; through 12/28. • Artemis • Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

Jim Forsberg
Abstract paintings dating from the forties until the artist's death in 1991; through 11/30. • Findlay, 41 E. 57th St. (212-486-7660).

★ William Kentridge
Zeno Writing, a new film by the South African artist based on Italo Svevo's 1923 novel, *Confessions of Zeno*, and a series of related drawings; through 1/4/03. • Goodman, 24 W. 57th St. (212-977-7160).

Pierre Klossowski
Large-scale pencil drawings of erotic, enigmatic scenes by the older brother (1905–2001) of the painter Balthus; through 12/7. • Zabriskie, 41 E. 57th St. (212-752-1223).

William Klutz
Paintings of New York City street scenes from the past five decades; through 12/7. • Perlow, 41 E. 57th St. (212-644-7171).

Tom Otterness
See No Evil, a new monumental three-figure sculpture; through 12/31. • Marlborough, 40 W. 57th St. (212-541-4900).

★ William Tucker
New sculptures that explore the articulation of movement; through 11/30. • McKee, 745 Fifth Ave. (212-688-5951).

Soho and Tribeca

★ Willie Birch
Life-size paintings of the artist's New Orleans neighborhood; through 12/21. • Ross, 568 Broadway (212-343-2161).

Brian Clarke
Stained-glass panels; through 12/13. • Shafrazi, 119 Wooster St. (212-274-9300).

Don Eddy
New multi-panel paintings on the themes of nature, perception, and life's mysteries; through 12/4. • Hoffman, 429 W. Broadway (212-966-6676).

★ Alex Hay
The first show of the Pop artist's paintings and sculpture since 1969; through 12/21. • Freeman, 560 Broadway (212-966-5154).

Jessica Higgins
Poet Walk (The Diamond Forest), a large-scale intermedia project involving texts suspended from branches; through 12/10. • Fung, 537 Broadway (212-334-6242).

Chris Johanson
An installation made up of a variety of works in various mediums that addresses the negative force of money, religion, looking out for the needy, and other issues; through 12/21. • Deitch, 76 Grand St. (212-343-7300).

★ Rosie Lee Tompkins
Brilliantly colored, geometrically patterned quilts by a Northern Californian African-American quiltmaker; through 12/28. • Blum, 99 Wooster St. (212-343-0441).

Chelsea

Eric Amouyal
Eccentrically colored poured-pigment paintings; through 11/30. • The Proposition, 559 W. 22nd St. (212-242-0035).

Carl Andre
New pieces made with aluminum ingots and Australian hardwood; through 11/30. • Cooper, 521 W. 21st St. (212-255-1105).

★ Siah Armajani
Recent architectural sculptures; through 1/11/03. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Jean Blackburn/Suzanne Walters
Manipulated domestic objects/Paintings of dramatically lit anthropomorphic figures. Through 11/30. • Golden, 526 W. 26th St. (212-727-8304).

Hovey Brock
Large, abstract watercolor paintings of forms floating in space; through 11/30. • Coploff, 508 W. 26th St. (212-741-1149).

Melvin Charney
Photo-based works and paintings that show the evacuations of urban content from the agglomerations where most people now live; through 12/7. • Taylor, 535 W. 22nd St. (646-230-0992).

Karin Davie
Paintings of billowing forms that bring to mind such carnivalesque images as striped tents, clown makeup, and twisted balloons; through 12/21. • Boone, 541 W. 24th St. (212-752-2929).

Carol Diehl/Herman Cherry
Paintings made up of dense patterns of words, numbers, and symbols/Paintings on paper made on Martha's Vineyard in 1956. Through 12/7. • Snyder, 601 W. 29th St. (212-872-1077).

Robert Feintuch
Paintings of knights, clouds, and sunsets; through 11/30. • CRG, 535 W. 22nd St. (212-229-2766).

★ Teresita Fernández
Three large-scale sculptural installations; through 11/29. • Lehmann Maupin, 540 W. 26th St. (212-255-2923).

Duncan Hannah
Paintings of young female nudes, dating from the past ten years; through 12/21. • JG Contemporary, 505 W. 28th St. (212-564-7662).

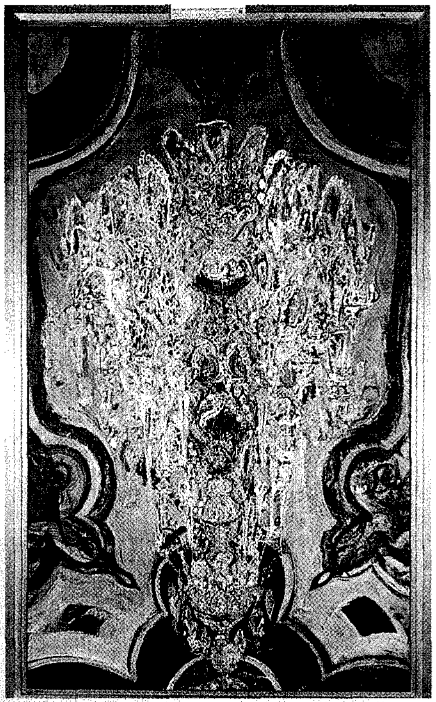
★ Thomas Hirschhorn
An installation transforming the gallery into a series of artificial cave rooms containing books, furniture, and other paraphernalia; through 12/21. • Gladstone, 515 W. 24th St. (212-206-9300).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

Retrospective

Full Bloom

Intensely wrought symbolic imagery along the lines of Soutine's or Rouault's drives the National Academy of Design's **Color and Ecstasy: The Art of Hyman Bloom**. The 89-year-old Bloom's first New York retrospective since his 1954 show at the Whitney gathers more than 60 paintings by the Latvian-born Boston School painter whose brilliantly colored, often macabre work has been inspired by Jewish mysticism, theosophy, astrology, and the occult. (Through December 29; see "Museums.")



LIGHT FANTASTIC: Hyman Bloom's strange and wonderful *Chandelier II*, 1945, at the National Academy of Design.

PHOTOGRAPH COURTESY OF THE COLLECTION OF JOAN AND BARRY BLOOM/THE NATIONAL ACADEMY OF DESIGN.

William Hudders
Still-life and landscape paintings set in and around the artist's home in Brooklyn; through 11/30. • Tatistcheff, 529 W. 20th St. (212-627-4547).

John Isaacs
Photographs, a video, an installation, and sculptures that juxtapose unlikely phenomena; through 12/21. • Feigen, 535 W. 20th St. (212-929-0500).

☆ Alfredo Jaar
Lament of the Images, an installation that was commissioned by and first shown at Documenta 11 last summer and leads its viewers through the dark into the light; through 11/30. • Lelong, 528 W. 26th St. (212-315-0470).

Robert Jack
Drawings based on the circulatory systems of plants; through 11/30. • Cristinerose/Bienvenue, 529 W. 20th St. (212-206-0297).

Mike Kelley
Amorphously shaped reliefs, mosaic-like paintings, and sculptures from a series exploring "repressed memory syndrome"; through 12/7. • Metro Pictures, 519 W. 24th St. (212-206-7100).

★ Anselm Kiefer
New paintings and sculpture from the "Merkaba" series, inspired by Kabbalist literature dealing with the afterlife; through 12/14. • Gagosian, 555 W. 24th St. (212-741-1111).

★ Jeff Koons
New paintings and a sculpture, *Dolphin*, the first of a new series in which the artist returns to the use of ready-mades; through 12/20. • Sonnabend, 5536 W. 22nd St. (212-627-1018).

★ Guillermo Kuitca/Wolfgang Laib
New paintings from three series, including *The Ring*, a five-panel work inspired by Wagner's cycle/*Rice House*, a small house of roughly-cut marble surrounded by mounds of rice. Through 12/15. Sperone Westwater, 415 W. 13th St. (212-999-7337).

★ Stephanie Nagorka/David Nelson
Three sculptures, two composed of concrete cast by the artist and one made with Home Depot pavers, plus photographs of temporary sculptures the artist constructs on-site at Home Depots/Sculpture and photographs. Through 11/30. (See box.) • Debs, 525 W. 26th St. (212-643-2070).

★ *Bruce Nauman*
A selection of iconic neon works, sculptures, and drawings dating from the late sixties through the eighties; through 12/14. • Van de Weghe, 521 W. 23rd St. (212-929-6633).

Robin Rose
Recent encaustic paintings; through 11/30. • Scott, 529 W. 20th St. (646-486-7004).

★ Tom Sachs
Nutsy's, an installation that includes models of Le Corbusier's Unité d'Habitation and Mies van der Rohe's furniture, a McDonald's restaurant, and other icons connected by a network of roads traveled by remote-control cars; through 11/30. • Bohen Foundation, 415 W. 13th St. (212-414-4575), Tues.–Fri. noon–5

★ Pascale Marthine Tayou
An installation that is the artist's interpretation of the shanty towns, or *favelas*, of Brazil, recently exhibited at the São Paulo Biennial; through 11/30. • Lombard-Freid, 531 W. 26th St. (212-967-8040).

Other

★ Robert Cumming
A survey of the artist's works from the past 30 years, focusing on his drawings, photographs, prints, and sculptures whose subjects reference architecture; through 12/22. • Dorsky, 11-03 45th Ave., Long Island City (718-937-6317), Thurs.–Mon. 11–6.

Group Shows

Madison Avenue and Vicinity

★ Baumgold
"Made in Chicago ca. 1970," paintings, sculptures, prints, and drawings by the Chicago group known as the "Imagists," including works by Brown, Lanyon, Nilsson, Nutt, Paschke, Ramberg, Wirsum, Yoshida, others; through 11/30. • Baumgold, 74 E. 79th St. (212-861-7338).

57th Street Area

Beadleston
Portraits by artists currently working in London, among them Birtwistle, Freud, Hague, Lloyd, Ocean; through 11/27. • 724 Fifth Ave. (212-581-7544).

Mathes
A selection of Abstract Expressionist and Pop collages, by Chamberlain, Dine, Kline, Reinhardt, Rivers, Wesselman, others; through 12/21. • 41 E. 57th St. (212-752-5135).

Soho and Tribeca

Cavin-Morris
"Frida's World," photographs of Frida Kahlo by Lola Alvarez Bravo, Imogen Cunningham, Fritz Henle, Leo Matiz, and others, displayed alongside period Mexican jewelry, Tepehuana costumes, and ex-votos and retablos; through 1/4/03 • 560 Broadway (212-226-3768).

Chelsea

★ White Columns
"Regarding Gloria," an exhibit of works by emerging artists that examines the influence of the feminist legacy; "White Rooms," installations of environments by Ron Amstutz and sculpture and wall paintings by Steve Robinson; through 12/1. • 320 W. 13th St. (212-924-4212).

Other

World Financial Center
"New Views: World Financial Center," site-specific public artworks produced by nine artists during a five-month residency at the World Financial Center; through 1/17/03. • WFC, 220 Vesey St. (212-580-9548), 10–7 daily.

Photography

Adam Beinash
Portraits and still lifes; through 12/12. • Sterilemind, 230 Mulberry St. (212-941-6767).

★ Chan Chao
Large-scale, simply posed color portraits made between 1996 and 1998 in rebel camps along the borders of Burma; through 11/30. • Richardson, 535 W. 22nd St. (646-230-9610).

Lucien Clergue
Surreal multiple-exposure color photographs that sandwich a contemporary image of a nude or a bullfight with a detail from a pre-nineteenth-century painting; through 12/3. • Stevenson, 338 W. 23rd St. (212-352-0070).

Eleanor Parke Custis/A. Aubrey Bodine
Photographs by two American pictorialists; through 12/21. • 210 Eleventh Ave. (212-989-7600).

Arthur Wesley Dow
Cyanotypes, and platinum, silver, and gum-bichromate prints of abstracted landscapes spanning 1890 to 1912; through 12/14. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

Sandi Fellman
Photographs of insects and their shadows; through 1/4/03. • Houk, 745 Fifth Ave. (212-750-7070).

Lauren Greenfield/Judith Joy Ross
Photographs of young women shopping in Soho, swimming at weight-loss camps, attending parties, and involved in other activities that demonstrate the degree to which their bodies have become a public project/Portraits of adolescent girls that focus on their individuality. Through 11/30. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

★ International Center of Photography
"Winogrand: 1964." Photographs shot by the photographer (1928–1984) during a road trip across America that show the country in transition, mired in the struggles of the civil-rights movement and poised at the beginning of the Vietnam War; through 12/1. • "Step Right This Way: The Photographs of Edward J. Kelty." Photographs of early-twentieth-century circuses and circus performers by a professional wedding and event photographer based in midtown Manhattan; through 12/1. (See box.) • 1133 Sixth Ave. (212-857-0000), Tues.–Thurs. 10–5, Fri. 10–8 (5–8 P.M. voluntary contribution), Sat. and Sun. 10–6; $9, $6 students and seniors.

★ Abelardo Morell
Photographs of books and objects, and camera obscura images of London and of a paper mill in Massachusetts; through 12/7. • Benrubi, 52 E. 76th St. (212-517-3766).

★ John O'Reilly
Photomontages from the past two years; through 11/30. • Saul, 535 W. 22nd St. (212-627-2410).

★ Sylvia Plachy
A retrospective of photojournalistic works dating from 1965 to the present; through 11/30. • Bateman, 560 Broadway (212-925-7951).

Staley-Wise
Photographs of the 2002 Winter Olympics by Burnett,

Tent Show

Step right up, ladies and gentlemen! A mere two weeks remain to view this extraordinary exhibition! If you're already of the mind that clowns are slightly scary, the International Center of Photography's soon-to-close Step Right This Way: The Photographs of Edward J. Kelty will do nothing to dissuade you. Then again, you may wish you could run off to join the circus world of the twenties and thirties—filled with sword-swallowers, midgets, bearded ladies, and others—that made Kelty the Cecil B. DeMille, or possibly Fellini, of circus photography. (Through December 1; see "Photography.")

BIG SHOES TO FILL: Edward J. Kelty's *Ringling Bros. & Barnum and Bailey (combined) Circus Clowns, behind Madison Square Garden, ca. 1936.*

CIRCUS
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APRIL 26
THE GREATEST SHOW ON EARTH

PHOTOGRAPH COURTESY OF THE INTERNATIONAL CENTER OF PHOTOGRAPHY.

Currie, Holder, Metzner, Seamans, others; through 11/30. • 560 Broadway (212-966-6223).

Beat Streuli
Video works shot on city streets around the world; through 12/21. • Guy, 453 W. 17th St. (212-463-7372).

Museums

American Folk Art Museum
★ "American Anthem: Masterworks From the American Folk Art Museum." More than 250 objects from the museum's permanent collection, including paintings, sculpture, quilts, furniture, and pottery; through 1/5/03. • 45 W. 53rd St. (212-265-1040), Tues.–Sun. 10–6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
★ "Einstein." The most comprehensive exhibition ever mounted on the life and theories of the scientist; 11/15–8/31/03. • ★ "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibition, first presented in 1998, of 400 to 500 live tropical butterflies from Central, South, and North America housed in a walk-in vivarium; through 5/26/03. • Central Park West at 79th St. (212-769-5100); daily 10–5:45 (on Fri., Rose Center is open to 8:45 for daily space shows); $12 suggested contribution, $9 students and seniors, $7 children.

Asia Society and Museum
★ "The Native Born: Contemporary Aboriginal Art From Ramingining, Australia." A traveling exhibition of Aboriginal bark paintings, weavings, and wood sculptures organized by the Museum of Contemporary Art, Sydney; through 1/5/03. • "From Court to Caravan: Chinese Tomb Sculptures From the Collection of Anthony M. Solomon"; through 2/9/03. • 725 Park Ave., at 70th St. (212-288-6400), Tues.–Sun. 11–6 (Fri. 11–9, free admission 6–9); $7, $5 students and seniors.

Brooklyn Museum of Art
★ "Exposed: The Victorian Nude." The first exhibit to survey the full range of representations of the nude during the reign of Queen Victoria, from 1837 to 1901, including works by Lawrence Alma-Tadema, Edward Burne-Jones, Frederic Leighton, Dante Gabriel Rossetti, and others; through 1/5/03. • ★ "The Adventures of Hamza." Approximately 70 of the finest surviving paintings from the *Hamzanama*, a fourteen-volume manuscript portraying the exploits of Amir Hamza, an uncle of the Prophet Muhammad, that was created by Persian and Indian artists and commissioned by the Indian Mughal emperor Akbar (r. 1556–1605) when he was still a teenager; through 1/26/03. • ★ "Judy Chicago: *The Dinner Party.*" The feminist sculptor's best-known work, given to the museum by the Elizabeth A. Sackler Foundation, an installation consisting of a dinner table and 39 place settings representing 39 successful women, executed between 1974 and 1979 by some 400 women working as ceramicists, needleworkers, and china painters; through 2/9/03. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
★ "New Hotels for Global Nomads." The first major exhibition to explore the hotel as architecture, interior design, and cultural phenomenon; through 3/2/03. • 2 E. 91st St. (212-849-8300), Wed., Thurs., Fri. 10–5, Sat. 10–6, Sun. noon–6, Tues. 10–9 (5–9, free admission); $8, $5 students and seniors.

Dia Center for the Arts
"Rosemarie Trockel: Spleen." A new suite of video projections that explore the meanings of "spleen" through the artist's feminist perspective; through 6/15/03. ★ "Jo Baer: The Minimalist Years, 1960–1975." The artist's first solo museum exhibition in the United States since 1975, of hard-edge minimal paintings and drawings made during the years she lived in New York City; through 6/15/03. • "Diana Thater: Knots + Surfaces." A large-scale multi-projection video installation; through 3/29/03. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. noon–6; $6, $3 students and seniors.

Drawing Center
★ "Abstract Tendencies." Abstract works on paper by Bandau, Dudek, Jensen, McShane, Pibal, Song, others; through 12/20. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection
★ "Masterpieces of European Painting From the Toledo Museum of Art." Twelve important works on loan from the Toledo Museum of Art, Ohio, by Piero di Cosimo, Jacopo Bassano, El Greco, Thomas Gainsborough, Camille Pissarro, and others; through 1/5/03. • ★ "Poussin, Claude, and Their World: Seventeenth-Century French Drawings From the École des Beaux-Arts, Paris." Drawings by Nicolas Poussin and Claude Lorrain, as well as by lesser-known artists; through 12/1. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6 (Fri. to 8:45), Sun. 1–6; $12 adults, $8 seniors, $5 students; children under 10 not admitted.

Grey Art Gallery
★ "Between Word and Image: Modern Iranian Visual Culture." Paintings, sculpture, revolutionary posters, and black-and-white photographs made by Iranian artists in the sixties and seventies; through 12/7. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
★ "Moving Pictures." Photographs and video works from the seventies to the present, drawn primarily from the museum's collection, by Marina Abramovic, Vito Acconci, Stan Douglas, Andreas Gursky, Bruce Nauman, and others; through 1/12/03. • ★ "Bill Viola: Going Forth by Day." A new five-part, projected digital image cycle that is experienced architecturally and explores themes of human existence; through 1/12/03. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sat.–Wed. 10–5:45, Fri. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society
★ "Kazari: Decoration and Display in Japan, Fifteenth–Nineteenth Centuries." A survey of Japanese art that explores the concept and practice of *kazari*, the art of arranging objects and paintings and the principles governing their display; through 12/31. • 333 E. 47th St. (212-832-1155), Tues.–Fri. 11–6, Sat. and Sun. 11–5; $5, $3 students and seniors.

Jewish Museum
★ "Adolph Gottlieb." Paintings spanning the Abstract Expressionist's career from 1934 to 1973 and charting his evolution from his early representational easel paintings to his monumental abstract pictures; through 3/2/03. • ★ "The City of K.: Franz Kafka and Prague." Photographs, manuscripts, and books set in a series of multimedia environments that place the German-Jewish writer in the context of the city in which he grew up; through 1/5/03. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11–5:45; Thurs. 11–8 (Thurs. after 5, pay what you wish), Fri. 11–3, Sun. 10–5:45; $8, $5.50 students and seniors.

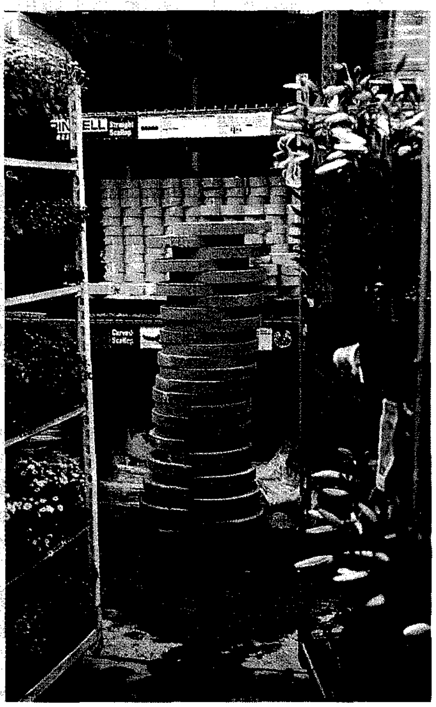
Metropolitan Museum of Art
★ "Théodore Chassériau (18919–1856): The Unknown Romantic." The first retrospective of paintings and works on paper since 1933 by this French artist, a precocious disciple of Ingres; through 1/5/03. ★ "Richard Avedon: Portraits." A retrospective of the preeminent photographer's portraiture, including images of well-known writers, artists, actors, military leaders, and politicians; a series of portraits of his father in the years just prior to his death; and his portrayals of westerners from the series The American West; through 1/5/03. • ★ "The Legacy of Ghengis Khan: Courtly

Talent

Home Studio

Stefanie Nagorka is not the first person to view Home Depot as an art-supply store. (After all, the chain has paint, brushes, turpentine, wood, and stone—and that's not counting the "readymades," like snow shovels and Shop-Vacs.) But Nagorka is the first to use the chain's giant stores as her studio. "At some point, I realized that building on-site just made sense for me," says Nagorka, who works in cast concrete at her home in Montclair, New Jersey, and a few years ago began constructing sculptures from concrete pavers. Last year, she decided to quit hauling all that heavy stuff home and began doing her work in the aisles of the local Home Depot. Since then, she's built projects at Home Depots around the country (last week, on a trip to see Robert Smithson's *Spiral Jetty*, Nagorka did a piece in Logan, Utah). She does it all without formal permission, so photographing the pieces has been dicey—and photos are Nagorka's only records of the works, since Home Depot employees dismantle them within hours. "It's a Home Depot policy not to allow photography," Nagorka says. "But in some, when I've told them I'm a sculptor, they've said, *Do it quickly, and I won't look.*" For now, gallerygoers can see a selection of Nagorka's work (and photos thereof) at Chelsea's Debs & Co. As for the temporary sculptures, Nagorka likes to think of them as dispersed, not destroyed. "After those pavers go back on the shelf, they are purchased," Nagorka says. "The pavers I've touched might go into a patio. One piece might be in a dozen yards." (Through November 30; see "Galleries: Solos.") E.N.

STANDING PATIO: Stefanie Nagorka's photograph of her untitled temporary sculpture at the Jersey City Home Depot, July 2002.



PHOTOGRAPH COURTESY OF DEBS & CO.

Art and Culture in Western Asia, 1256–1353." More than 200 objects, including illustrated manuscripts, decorative arts, and architectural decoration; through 2/16/03. • ★ "Blithe Spirit: The Windsor Set." A collection of French couture donated to the museum in 1946 that includes Chanels, Lanvins, Vionnets, and Schiaparellis, and captures the elegance of thirties café society; 11/1–2/9/03. ★ "The Prints of Vija Celmins." Images of ocean surfaces, desert floors, and star-filled night skies that eschew conventional composition; through 12/29 • "American Drawings and Watercolors in the Metropolitan Museum of Art: Highlights From the Collection, 1710–1890"; through 12/1. • "Cultivated Landscapes: Reflections of Nature in Chinese Painting With Selections From the Collection of Marie-Hélène and Guy Weill"; through 2/9/03. • "Arms and Armor for the Permanent Collection: Notable Acquisitions Since 1991"; through 6/29/03. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $12, $7 students and seniors.

MoMA QNS

★ "Drawing Now: Eight Propositions." Approximately 250 drawings by a diverse group of 26 young artists from Europe, Asia, and the Americas; through 1/6/03. • "The Changing of the Avant-Garde: Visionary Architectural Drawings From the Howard Gilman Collection." 173 architectural drawings of group of 200 that were given to the museum by the Howard Gilman Foundation, by Eisenman, Hejduk, Koolhaas, Maki, Sottsass, others; through 1/6/03. • 33rd St. at Queens Blvd., Long Island City (212-708-9400), Thurs.–Mon. 10–5 (Fri. to 7:45); $12, $8.50 students and seniors.

Morgan Library

★ "The Thaw Collection: Master Drawings and Oil Sketches, Acquisitions Since 1994." Works collected by Eugene V. and Clare E. Thaw since 1994 that they have promised to the Morgan Library, by Carpaccio, Degas, Morandi, Redon, Seurat, and others; through 1/12. • "Stuart Davis: Art and Theory, 1920–31." Works on paper, the artist's earliest known diary, and a sketchbook; through12/15. • "The Morgan Library-Rienzo Piano Project." Models and plans for the expansion and renovation of the Morgan Library, which will begin on December 4; through 5/4/03. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. noon–6; $8, $6 students and seniors.

★ El Museo del Barrio

"The (S) Files 2002: The Selected Files." The museum's biennial showcase of works by New York–based Latino and Latin American artists; through 2/16/03. • 1230 Fifth Ave., at 104th St. (212-831-7272), Wed.–Sun. 11–5; $5, $3 students and seniors.

Museum of Contemporary Arts and Design

"From the Kilns of Denmark: Contemporary Danish Ceramics." A survey of ceramics produced in Denmark since 1982; through 1/5/02. • "Elegant Fantasy: The Jewelry of Arline Fisch." A survey of the jewelry artist's collars and body ornaments, which incorporate such textile techniques as weaving and crochet; through 1/5/03. • 40 W. 53rd St. (212-956-3535), daily 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

Museum of Sex

"NYC Sex: How New York City Transformed Sex in America." The museum's inaugural exhibition, charting New York City's histories of prostitution, "white slavery," birth control, fetish, sexual freedom, and more; through 7/3/03. • 233 Fifth Ave., at 27th St. (212-689-6337), Sun., Mon., Tues., Thurs. 10–6:30, Fri. and Sat. 10–9; $17 (only those 18 and older will be admitted).

Museum of the City of New York

"Horn & Hardart's Automat." Photographs, ephemera, and artifacts—including original Horn & Hardart furniture and vending machines—demonstrating the chain's important place in New York's culture; through 3/16. • "The Croton Aqueduct: Illustrations by Fayette B. Tower." Highlights from a recent gift to the museum of ink drawings, prints, and letters by Fayette B. Tower (1817–1857), an assistant engineer on the Croton Aqueduct project; through 4/6/03. • "The Lubavitch of Brooklyn, An Intimate Portrait: Photographs by Steve Hoffman." Images documenting the daily life and rituals of the Jewish Chabad Lubavitch community in Crown Heights, Brooklyn; through 2/2/03. • "Raíces: The Roots of Latin Music in New York City." Photographs, broadsides, posters, instruments, and costumes relating to the evolution of Latin music in New York in the twentieth century; through 1/26/05. • ★ "Richard Rodgers' Broadway." A centennial celebration of the legendary composer's birth, featuring photographs, sheet music, personal items, and ephemera from the museum's Theater Collection; through 1/5/03. • • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology

★ "Scaasi: Exuberant Fashion." A selection of 70 evening gowns and cocktail dresses by the designer known for his use of rich, opulently adorned fabrics; through 1/4/03. • ★ "Femme Fatale: Fashion and Visual Culture in Fin-de-Siècle Paris." The first exhibition to explore the sexual politics of women's fashion in turn-of-the-century Paris, including fashions by Doucet, Pacquin, Worth, and others; through 1/25/03. • Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. noon–8, Sat. 10–5; free.

National Academy of Design

★ "Color & Ecstacy: The Art of Hyman Bloom." A retrospective of paintings and drawings by a Latvian-born artist who had his first retrospective at the Whitney Museum in 1954 and whose work reflected his preoccupations with light, color, the macabre, and spirituality; through 12/29. (See box.) • ★ "Against the Modern: Dagnan-Bouveret and the Transformation of the Academic Tradition." An exhibition presented by the Dahesh Museum of Art, of paintings of daily life in the French provinces and Paris by a student of Jean-Léon Gérôme; through 12/8. • 1083 Fifth Ave., at 89th St. (212-369-4880), Wed. and Thurs. noon–5, Fri., Sat. and Sun. 11–6; $8; $4.50 students and seniors.

Neue Galerie

★ "Dagobert Peche and the Wiener Werkstätte." The first comprehensive exhibit of drawings, furniture, jewelry, ceramics, fabrics, and wallpaper by the eclectic Viennese designer (1887–1923); through 2/10/03. • 1048 Fifth Ave., at 86th St. (212-628-6200), Fri. 11–9, Sat., Sun., Mon. 11–6; $10, $7 students and seniors.

New Museum of Contemporary Art

★ "Carroll Dunham." The first major museum survey of paintings by the American artist whose combination of biomorphism, cartooning, and abstraction have played a pivotal role in synthesizing abstraction with representation; through 2/2/03. • 583 Broadway, near Prince St. (212-219-1222), Tue.–Sun. noon–6, Thurs. noon–8 ($3 admission Thurs. 6–8); $6, $3 students and seniors.

New York Public Library

★ "New York Eats Out." Menus, photographs, prints, magazine covers, and other items chronicling the history of New York dining from the collection of the library and on loan from the private holdings of restaurateurs, chefs, and others, selected by the New York *Times* food critic William Grimes; through 3/1. • ★ "Urban Neighbors: Images of New York City Wildlife." Historic and contemporary illustrated books, photographs, engravings, maps, original art, and other works from the library's collections depicting fauna from the five boroughs; through 2/1/03. • Fifth Ave. and 42nd St. (212-869-8089), Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society

★ "Portrait of the Art World: A Century of *ARTnews* Photographs." A celebration of the centenary of America's oldest art magazine through a selection of 100 of its most memorable portraits of artists; through 1/5/03. • ★ "Seat of Empire: Napoleon's Armchair from Malmaison to Manhattan." A multifaceted exploration of Napoleon Bonaparte's armchair from the *Salle du Conseil* (Council Room) at Malmaison, featuring the armchair and objects related to its history; through 1/12/03. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–6; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

★ "Video Acts: Single-Channel Works From the Collections of Pamela and Richard Kramlich and New Art Trust." Performance-based artworks in video format by Ambramovic and Ulay, Vito Acconci, Gilbert and George, Jonas, Nauman, Paik, Viola, Wegman, others; through 4/30/03. • ★ "Building Structures." Artworks made from wood, cardboard, plastic, plywood, plaster, and other building materials, by Cape, Guyton, McBride, Schnitger, Tse, Weiner, others; through 1/31/03. • "Arnold Mesches: FBI Files." Collages and paintings about the artist's own experiences during the Depression, World War II, the Cold War, the McCarthy "Red Scare" era; through 2/28/03. • 22–25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Thurs.–Mon. noon–6; $5 suggested donation.

Studio Museum in Harlem

★ "Gary Simmons." A survey of the artist's work from the past seven years, including erasure drawings, photographs, sculptures, and videos; through 1/5/03. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon–6, Fri. noon–8; $5, $3 students and seniors.

Whitney Museum of American Art

★"An American Legacy, A Gift." Eighty-seven works of postwar American art that were given to the museum by fifteen members of its board of trustees, including works by Close, De Feo, Frankenthaler, Johns, Kelly, Kline, Newman, Pollock, Rauschenberg, Rothko, Ryman, Twombly, and Warhol; through 1/26/03. • ★"Lorna Simpson: *31*." A film installation that tracks a month in the life of an unknown woman in a grid of 31 small video screens as she moves through her apartment, the street, the office, and various recreational spaces; through 1/26/03. "Lorna Simpson: Cameos and Appearances." New photographs from an ongoing series of silhouetted and obscured portraits; through 1/26/03. • ★ "Sanctuaries: The Last Works of John Hejduk." Drawings and models by the visionary American architect who was the dean of Cooper Union for 25 years and who explored an allegorical, carnivalesque mode of architecture; through 1/5/03. • "Tom Burr: *Deep Purple*." A re-imagining of Richard Serra's *Tilted Arc* that calls into question the past, present, and future of public art; through 1/5/03. • "Helen Mirra: *declining interval lands*." An installation relating to the decline of the American elm tree by the Chicago-based visual and sound artist; through 12/8. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $12, $9.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ "Outer City, Inner Space: Teresita Fernandez, Stephen Hendee, and Esther Partegas." New site-specific sculptural works by three artists who explore architectural and conceptual space; through 1/3/03. • "Haluk Akakçe: Illusion of the First Time." An ethereal environment of illusional wall paintings, abstract video projections, and dimensional sound elements; through 1/10/03. • 120 Park Ave., at 42nd St. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's

11/13 at 7: "Post-War and Contemporary Evening Sale." On view from 11/9. 11/14 at 10: "Post War and Contemporary (Morning Session)." On view from 11/10. 11/14 at 2: "Post-War and Contemporary (Afternoon Session). On view from 11/10. • 20 Rockefeller Plaza (212-636-2000).

Doyle

11/13 and 11/14 at 10: "Jewelry, Watches, Silverware and Coins." On view from 11/9. • 175 E. 87th St. (212-427-2730).

Phillips de Pury & Luxembourg

11/19 at 2: "20th-21st Century Design Art (Post War)." On view from 11/14. • 3 W. 57th St. (212-940-1200).

Sotheby's

11/13 at 10:15 and 2: "Contemporary Art, Part Two, Including Property From the Estate of Jay Chiat." On view from 11/9. 11/14 at 10:15: "Important Indian Miniatures From the Paul F. Walter Collection." On view from 11/10. 11/15 at 2: "African and Oceanic Art." On view from 11/11. 11/16 at 10:15: "A Passion for Collections: The Eye of Stanley Marcus." On view from 11/12. 11/19 at 7: "Latin American Art." On view from 11/15. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

11/14 at 10:30: "Autographs." On view from 11/10. • 104 E. 25th St. (212-254-4710).

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

Aix

Didier Virot gave up the prestige of an executive-chef post at Jean Georges to open the ill-fated Virot at the Dylan Hotel. Now he's followed in the pioneering Noza (north of Zabar's) footsteps of Tom Valenti, bringing sophisticated French fare (blue-mussel cannelloni in spicy wine broth, crispy broiled squab with oatmeal-porcini cakes) four blocks north of Valenti's Ouest. The neighborhood should be big enough for both of them. • 2398 Broadway, at 88th St. (212-874-7400). (M–E)

★ Crispo

After two decades as a New York chef-for-hire, Frank Crispo has finally landed an open kitchen of his own, where he's serving up delicious Italian-Mediterranean fare like mint-braised artichokes, grilled pizzas, and a sliced hanger steak that puts most French bistros to shame (even minus the frites). The cozy room, the friendly service, and the gentle prices make this place a terrific addition to the neighborhood, but we'd come back for Frank's plate of lovingly sliced prosciutto alone. • 240 W. 14th St. (212-229-1818). (M)

Dos Caminos

Stephen Hanson has made a habit—and a successful career—out of opening big, bold, budget-conscious restaurants. In this case, he adds margaritas and all sorts of assiduously researched Mexican fare to the mix. With 150 tequilas, 275 seats, and a south-of-the-border design scheme, he aims to spice up the state of Manhattan Mexican, from the humblest taco to the most complex mole. • 373 Park Avenue So., nr. 27th St. (212-294-1000). (M–E)

Epicerie Café Charbon

A second venture from the Flea Market Cafe team, this elaborately concealed restaurant and bar poses convincingly as a contiguous crèmerie, tabac, and épicerie (grocery store)—a trompe l'oeil Main Street from pre-supermarket France, transported intact to the Lower East Side. But the real draw is moderately priced bistro fare like escargots, beef tartare, and pâté maison—and for smokers, the dark, wood-beamed bar next door. • 168–170 Orchard St. (212-420-7520). (M) AE only

★ Fresh

After supplying fresh fish to star chefs like Alain Ducasse and Gray Kunz, the owners of Early Morning Seafood have opened a Tribeca restaurant of their own, turning their clients into the competition. Former Gotham chef de cuisine Martin Burge makes the most of getting first dibs on the day's catch with lightly crunchy fried Ipswich clams, melting "Kobe beef" of bluefin toro, and an array of "prime cuts" like baby-back halibut ribs steamed in kelp. • 105 Reade St. (212-406-1900). (E)

★ Gonzo

Chef-owner Vincent Scotto's cooked his way downtown, from Fresco to Scopa to this Village brownstone, where he's serving classics culled from his Italian-American repertoire like grilled-onion salad, Venetian-style bar snacks called cicchetti, salumi and cheese plates, and hearty entrées and sides meant to be shared. Don't miss his unbelievably great grilled pizzas topped with everything from cumin-scented ricotta to mashed potatoes. • 140 W. 13th St. (212-645-4606). (M)

Kitchen 22

Out like a light: In one fell swoop, owner Charlie Palmer has dispensed with Alva's Edison-inspired light-bulb theme and reconceived his Flatiron-district property with walnut beams, vanilla walls, and sea-green-and-blue-hued fabrics and banquettes. The menu, too, has been overhauled, edited down to a choice of five appetizers, five entrées, and five desserts, available only as a $25 three-course prix fixe. • 36 E. 22nd St. (212-228-4399). (M)

★ L'Impero

We can't imagine a better upscale Italian-food bargain than Scott Conant's $48 four-course prix fixe at this sophisticated new Tudor City restaurant, where he synthesizes elegance and rusticity in dishes like duck-and-foie gras agnolotti and roast baby goat. Vicente Wolf (also a partner) is responsible for the polished, roomy design, and managing partner Chris Cannon masterminded the user-friendly wine list, which offers great values on daily-changing house carafes. • 45 Tudor City Pl. (212-599-5045). (E)

Link

Like his own résumé, British-born, French-trained Julian Clauss-Ehlers's menu at Link bridges several cultural divides. At lunch, you have a choice of either minestrone or coconut-curry soup. For dinner, there's everything from tempura-fried cod and frites to Thai rice vermicelli with spicy vegetables, and a fruit-and-nut b'steeya for dessert. The gastronomic globetrotting gets even fiercer with the late-night lounge menu, which offers pan-seared haloumi cheese alongside shrimp falafel. • 120 E. 15th St. (212-995-1010). (M)

Lozoo

This Houston Street newcomer juxtaposes strikingly modern décor with "traditional Chinese haute cuisine" like Maryland crab in whipped egg-white cloud, barbecued sirloin with shredded sesame tofu, and confit of sweet-and-spicy crispy eel. One of the owners has Kelley & Ping, Kin Khao, and Obeca Li on her estimable résumé; her partner draws inspiration from a wealth of memorable meals at his grandmother's table in Shanghai. • 140 W. Houston St. (646-602-8888). (M)

★ Pazo

AZ's sister restaurant attempts to do for coastal Mediterranean cuisine what its precursor did for Asian fusion—reinvent it with a creative American spin. The menu features house-smoked bacon and chorizo, newfangled surf and turf, and witty variations on familiar themes like vitello tonnato of tuna carpaccio and harissa-braised veal shank; the vaguely Moorish redesign of the former Sono space is equally whimsical. • 106 E. 57th St. (212-752-7470). (M–E)

Petrosino

There'll always be a market for Barolos and Barbarescos, but southern Italian wines (and foods) are certainly enjoying their moment, to judge by this breezy osteria whose cellar ventures deep into Campania, Puglia, Sardinia, and Sicily. The menu veers southward as well—a change of pace for chef-partner Patrick Nuti, sprung from the geographic confines of Tuscan Square to sauté caciocavallo cheese, bake shrimp on Sicilian rock salt, and adorn swordfish carpaccio with oranges and olives. • 190 Norfolk St. (212-673-3773). (M) ($)

Podunk

Everything's for sale at this funky East Village tea room, from the Adirondack chairs to the penny-candy collection and the craftsy clay "memory dresses" framed on the wall. Pastries like the light, fragrant cardamom ring show a strong Scandinavian influence, and full teas come in "nibbler" and "rustic" versions, each a different sweet-and-savory assortment of dried fruit, cheese, buttery scones, and crumbly cookies. • 231 E. 5th St. (212-677-7722). (I–M) ($)

★ RM

Rick Moonen made a name for himself at Oceana, and now he's hoping that name—or at least those initials—will induce his customers to follow him six blocks north to new digs, where, as chef-partner, he's as determined as ever to serve sustainably fished, environmentally correct seafood. Dinner is a $55 three-course prix fixe and features entrées like halibut "confit," pistachio-crusted skate, and pancetta-wrapped wild striped bass. • 33 E. 60th St. (212-319-3800). (E)

Sciuscià

The younger, loungier sequel to Il Gattopardo brings some of its predecessor's Southern Italian signatures to a subterranean space below the Hotel Giraffe. But besides sautéed escarole and Neapolitan meat loaf, the broad Mediterranean menu makes room for a terrific kibbeh appetizer, a Córdoba salad, and, at lunch, a $22.50 daily changing piatto unico, or European-style bento box. • 365 Park Ave. So., at 26th St. (212-213-4008). (M–E)

SEA Thai Bistro

With three branches of Spice and one SEA in Manhattan, this burgeoning Thai chainlet establishes a Brooklyn beachhead, challenging Planet Thailand, reigning curry king, on its own Williamsburg turf. Like the competition, this contender has two bars and a D.J.; its stylish 7,500-square-foot premises also feature a Buddha statue, a reflecting pool, and seventies-style lounge bubble chairs. • 114 N. 6th St., Williamsburg, Brooklyn (718-384-8850). (I–M)

Soy Luck Club

At this soybean-themed West Village café, only the décor—vintage Herman Miller and Knoll—is retro. The shelves are lined with soy-enriched products like cereal and shampoo, and instead of eschewing meat, the mostly organic menu incorporates soy into tuna-apple sandwiches, curried chicken salads, breakfast pastries, and a Starbuckian line of hot and cold drinks, from green-tea soy lattes to mocha soyaccinos. • 115 Greenwich Ave. (212-229-9191). (I)

★ Sparky's American Food

Reformed dot-commer Brian Benavidez sourced the best ingredients he could find before opening this fast-food frankfurter joint in a converted Williamsburg warehouse. He uses Ronnybrook ice cream for milkshakes and organic Cheddar for cheese fries. But his Niman Ranch all-beef hot dog is the thing, and he serves it a dozen or so ways, with everything from homemade ketchup to coleslaw and bacon. And the name? "Sparky's my dog," he says. We suspected as much. • 135-A N. 5th St., Williamsburg, Brooklyn (718-302-5151). (I) ($)

OPENINGS

Blue 9 Burger

Old-school burgers that come with the works, hand-cut fries, and decent shakes are already drawing crowds at this throwback counter-service burger joint. • 92 Third Ave. (212-979-0053). (I) ($)

The Upstairs at '21'

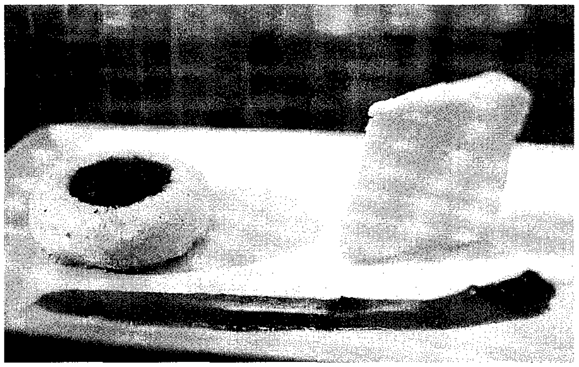
Downstairs, chef Erik Blauberg has to satisfy certain historical expectations, like chicken hash and the famous '21' burger. Upstairs, in a posh new 32-seat dining room equipped with its own kitchen and $85 four-course prix fixe menu, he can surpass them. Melting red-mullet bouillabaisse terrine and cast-iron rabbit confit are representative of his "seasonal American haute cuisine." Or splurge on the $125 winter tasting extravaganza of beluga, truffles, and house-aged kobe beef. • 21 W. 52nd St. (212-265-1900). (E)

Trend

They Don't Stand Alone

Is the cheese course—served from an antique cart with the usual fruit-and-nut suspects—going the way of tuxedoed restaurant captains and Ducasse's asparagus holders? Some chefs around town are definitely getting more experimental in the fermented-curd department, pairing cheese unexpectedly with things you usually don't see until dessert. Nancy Kershner, the pastry chef at Town, may have started the trend, combining aged Gouda with apple-maple streudel, and we smell a movement. At Tudor City's L'Impero, diners choose three Italian cheeses from a stripped-down selection of eight, and each selection comes with unusual condiments, like the bitter-chocolate shavings and orange marmalade that accompany a chunk of Gorgonzola. "I love cheese," says L'Impero partner Chris Cannon, "but when the cart comes to the table with 40 or so selections, I get lost every time; we wanted to do it in a different way that's fun rather than imposing." Perhaps the most fun you can have with cheese, though, might be at **RM**, where pastry chef Pichet Ong makes unique pairings like a chocolate mousse with a piece of creamy bonne bouche goat cheese; together, they evoke a supersophisticated chocolate cheesecake. Then there's his baked doughnut with a hidden dab of fromage blanc, house-made Concord-grape jelly, and a wedge of mild tome de grand-mère. It's a cream-cheese-and-jelly sandwich gone nuts. (33 East 60th Street; 212-319-3800.) R.P.

THE ODD COUPLE: Donut meets dairy at RM.



★ United Noodles
At this stylish East Village nook, chef Paul Chantharavirooj riffs on the Asian-noodle theme with "U.N.-style" chicken linguini, sashimi with cold soba, and the French and Japanese influences he picked up cooking at Patina, L'Orangerie, and, most recently, Union Pacific. And if the 28-seat interior looks familiar, with its raw concrete and Eames chairs, it's because one of the owners designed a few of Manhattan's better-looking Thai restaurants before opening his own. • 349 E. 12th St. (212-614-0155). (M)

Manhattan

Lower New York

★ Blue Ribbon
We could do without the maddening wait and a raucous crowd. But go anyway for a snappy dining staff that handles the cacophony without joining in, and vibrant raw seafood at a fair price. And above all, a menu that has no roots or rhythm other than its chef's passions. • 97 Sullivan St. (212-274-0404). (M)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Ecco
Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

Find a restaurant. Search hundreds of listings by cuisine, price range, and location.

Gigino Trattoria
It's on such a wide and wind-whipped street that in the winter it's almost too painful to get out of the taxi. But on the other side of Gigino's door, its rustic embrace melts people into puddles of relief and gratitude. Gigino's is a true hideaway, a place you bring friends to watch them relish an old-fashioned lusty pizzaiola sauce over a lustier grilled prime rib, or a chicken scapariello remorselessly uncouth with garlic. • 323 Greenwich St. (212-431-1112). (M)

★ Nam
Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven just north of the eerie lights of ground zero. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I–M)

★ Omen
The most singularly uncommon Japanese meal you can clear your senses with is to be found at this rustic home to Kyoto-style country cooking. The food looks coarse—little bowls with mackerel and daikon radish, or a quail egg oozing over a chunk of toro—and the first swallow is likely to be eerie and sharp. But the aftertaste provokes instantaneous acceptance followed by a craving for more. • 113 Thompson St. (212-925-8923). (M–E) AE only

teany
Trendy vegetarians have it tough in this town: There aren't many meatless places immune from that throwback earthy-crunchy vibe. To the rescue comes techno-pop star Moby, who co-opened this new tea room and café where the breakfast-to-late-night menu features "teany bagels" with melted Cheddar and *faux* Canadian bacon, tomatillo-squash soup, and vegan vanilla-bean strawberry shortcake. • 90 Rivington St. (212-475-9190). (I)

★ Théo
The vanilla-and-caramel décor is cool but not chilly. Sound levels are buoyant but bearable. The appealing menu—call it international comfort food—doesn't rely on steak-frites to render it affordable. Waiters who are cute enough to intimidate newspaper critics don't forget you. And no velvet rope. Theo is startling because it is so deliberately of the angst-free moment, a hip hangout that instigates no anxiety. • 325 Spring St. (212-414-1344). (M)

Below 14th Street, East

A Salt & Battery
In addition to all that wonderfully battered-and-deep-fried stuff, this new East Village outpost of the top-notch fish-and-chips shop has a steak-and-kidney pie machine imported from the homeland, an all-day fry-up for late-rising Anglophiles, and, in a break with tradition, 35 actual seats, not to mention delivery. • 80 Second Ave. (212-254-6610). (I–M)

Butter
It's not easy being plump in this vast yawning space full of whisper-thin beauties with shoulders bared and the odd mix of urban louts and aging Lotharios who swim in their wake. Chef Keith Harry (ex-Chanterelle) has more than enough ideas, some quite good: raw hamachi, crisp and spicy black sea bass, and a slightly stingy ration of rare ostrich, in particular. Feast your eyes on a 3-D photo of a forest at one end, the soaring arches above, and witty little illuminated nooks. • 415 Lafayette St. (212-253-2828). (M–E)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune
There's not a wrinkled plum in sight. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose bar menu includes Triscuits and sardines alongside serrano ham with fresh figs must be. The menu gives as prominent placement to vegetables like creamed corn and roasted beets as to entrées like pastrami duck breast with a rye-flavored, fried-shallot omelet. An inspired brunch menu outdoes even dinner for sheer quirky genius and originality. • 54 E. 1st St. (212-677-6221). (M)

Supper
Supper is polpettone kingpin Frank Prisinzano's attempt to do for northern Italian cooking what he's done for southern at his perpetually packed Frank and Lil' Frankie's. The crowded, convivial space is decked out with wooden communal tables, a bustling open kitchen, and floral-pattern plates that evoke Sunday supper at Grandma's house. The real attraction, though, is what's on those plates: an herby minestrone Genovese, perfectly thin veal Milanese, a luscious chocolate-hazelnut custard pudding, a daily risotto, and bollito misto on weekends. • 156 2nd St. (212-477-7600). (I–M)

★ Washington Park
Not since Dolly Levi descended the steps of the Harmonia Gardens has a return to a restaurant been so boisterously chronicled. The reason there is cause for high-kicking and strutting is that rather than bring us back down memory lane, eighties icon Jonathan Waxman reveals that his passion for market produce like dragon beans and ramps and his breezy touch in dropping them in pastas and alongside juicy duck confit is as vital as ever. • 24 Fifth Ave. (212-529-4400). (M–E)

PHOTOGRAPHED BY KENNETH CHEN.

Below 14th Street, West

★ **Annisa**

Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M–E)

★ **BB Sandwich Bar**

What the Doughnut Man is to doughnuts, what the Soup Nazi is to soup, what Melampo is to soppressata sandwiches, that's what Gary Thompson wants to be to cheese steaks—not so much a didactic monomaniac as simply someone who's perfected his craft. We think he's done better than that: His unfettered kaiser-roll take on the Philly with four-hour marinated onions and terrific housemade hot-pepper relish might just surpass the classic version. • 120 W. 3rd St. (212-473-7500). (I)

Burrito Loco

The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ **Chow Bar**

Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ **Deborah—Life Love Food**

Deborah's is one of those seemingly generic menus—meat loaf, pork chops—that provoke some hesitation outside the restaurant. Just move it inside. You'll be glad you did once you tuck into some seriously fresh, just-tweaked-enough American comfort food: a juicy cheeseburger with some of the best hand-cut fries in town; beer-battered fish and chips to make a Brit blush; and a cool Key-lime tart that even Brooklyn's Steve's would tout. • 43 Carmine St. (212-242-2606). (M)

★ **Lupa**

We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ **Paradou**

There's a feeling of garlic-soaked bonhomie at this cozy bistro à vins named after the bucolic Provençal village of Le Paradou ("paradise" in the local dialect) and dedicated to serving wine-friendly food like ripe cheeses, charcuterie, tartines, crêpes, and hearty rustic pressed sandwiches like the one of duck rillettes, capers, roasted tomatoes, and shallots. In warm weather, a garden with a pétanque court provides extra seating, and behind that, in a delicious bit of Manhattan real-estate irony, lurks Hell (the lounge). • 8 Little W. 12th St. (212-463-8345). (I–M)

★ **Pearl Oyster Bar**

Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

Tio Pepe

Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

Titou

Titou is as bewitchingly charming as the quiet tree-lined West Village street upon which it resides. Bistro staples like an herbed-goat-cheese tart, roast chicken, and steak-frites are well done and moderately priced. The tiny sidewalk café is a lovely spot to while a way a summer evening. • 259 W. 4th St. (212-691-9359). (M)

14th–42nd Streets, East Side

★ **Artisanal**

If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

★ **Beppe**

Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ **Blue Smoke**

Forget what the 'cue quibblers say—Blue Smoke is an ingenious Manhattan barbecue joint with a woody barroom full of red-vinyl booths, a skylit dining room, and a hot jazz club downstairs. True, some of the barbecue isn't there yet, but each visit shows improvement, as pit master Kenny Callaghan breaks in those Missouri-made smokers. Salt-and-pepper beef ribs are terrific; so are sides and desserts, and as far as pit-smoked foie gras and salmon goes, what's the problem? This ain't East Treestump, Texas, after all. • 116 E. 27th St. (212-447-7733). (M)

Candela

These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. $10.95 prix fixe Sunday brunch. • 116 E. 16th St. (212-254-1600). (M)

Rodeo Bar & Grill

This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Urban cowboys can grab a drink at the horse trailer that's been converted into a bar, or tie on the feedbag with bison burgers, Santa Fe hand rolls, or the latest menu addition, Pearson's Texas barbecue, imported from Queens. • 375 Third Ave., at 27th St. (212-683-6500). (I)

TanDa

Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Ave. S., nr. 24th St. (212-253-8400). (M–E)

★ **Tocqueville**

At the loveliest mom-and-pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all they couldn't do in someone else's home: spirit lightening sweet-pea-and-wild-leek risotto, rack of lamb with luscious rillettes of lamb shoulder; chocolate bread pudding as dense as ganache. Their gently idiosyncratic nook will take about twenty minutes to

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Opening

Pie Guy

Remember the Associazione Vera Pizza Napoletana, the Italian pizza police who breezed into town a few years ago and summarily dismissed our pies? Next time they show up, we know where to send them: the homey new Smith Street trattoria **Caserta Vecchia**. That's where third-generation Neapolitan pizzaiolo Alfonso Carusone has turned up, wooden peel firmly in hand, after stints down the street at Savoia and at Tony May's Gemelli. Carusone and his partner and cousin Lina D'Amato named the restaurant after their hometown outside Naples, and the menu reflects their culinary heritage with unfussy salads, pastas, and specials like Neapolitan meat loaf, tripe, zuppa ra Nonna (grandma's stew), and, of course, perfectly tender, light, and fragrant brick-oven pizza and focaccia. In defiance of the pizza purists, Carusone even tops one with ham and pineapple and calls it Hawaii. (221 Smith Street, Carroll Gardens, Brooklyn; 718-624-7549.)

FAMILY CRUST: Lina D'Amato and Alfonso Carusone.

PHOTOGRAPHED BY CARINA SALVI.

charm you. • 15 E. 15th St. (212-647-1515). (M-E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin, and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

14th–42nd Streets, West Side

★ Above
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Galveston lobster chili, a classic Caesar, and butter-poached Maine lobster. • 234 W. 42nd St. (212-642-2626). (E)

★ Arezzo
You'd never know it from those Upper East Side trattorias whose blandly unchallenging menus probably originate from one communal kitchen under Third Avenue, but clean, simple Italian fare needn't be boring. Arezzo proves how satisfying familiar can be. The room is spartan, but let steaming plates of pea-flavored cavatelli in a hot-sweet sausage ragu, "focaccina" halved and smeared with Robiola, lamb swathed in goat cheese, and, yes, spaghetti bolognese cloud your vision. • 46 W. 22nd St. (212-206-0555). (M-E)

Arno
Garment-district bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M-E)

Cast Iron Cafe
This bright, nicely appointed quick-service café on Chelsea's Sixth Avenue shopping strip ups the soup-salad-sandwich ante with its creatively topped "Roman-inspired" pizza, available by the slice and falling stylewise on the New York City pie chart somewhere between the Roman-style slices available at Sullivan Street Bakery and the medium-thick, crispy-bottom Sicilian version at L&B Spumoni Gardens. • 641 Sixth Ave., nr. 19th St. (212-462-2244). (I)

Chelsea Ristorante
A solid Chelsea Italian restaurant catering to a business crowd at lunch; a casual, mature crowd for dinner; and large or small private parties anytime. From the wood-burning brick oven come all sorts of tasty things: hot seafood antipasti, grilled steak or lobster, and pizza; plus, there are house specialties like sautéed artichokes and homemade black tagliolini with smoked salmon in a creamy tomato sauce. • 108 Eighth Ave. (212-924-7786). (M)

Le Madri
Pino Luongo's Chelsea mainstay has long enjoyed a reputation for rustic informality and flavorful Tuscan fare like sautéed chicken livers with pancetta and sage, buttermilk-and-Parmesan-marinated soft-shell crabs, and who can resist the wood-oven pizzas and fabulous focaccia robiola? The sidewalk café is a nice warm-weather spot for a light lunch of salad and pasta. • 168 W. 18th St. (212-727-8022). (M-E)

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

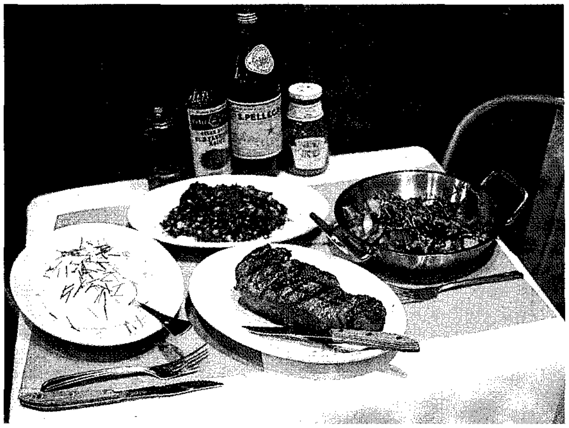
★ Mesa Grill
It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ask Gael

Why are you toting an '85 Lafite to Fairway?

It's BYO at The Steakhouse at Fairway, where the new steak dinner is almost cheaper than eating at home. The house *amuse* (if you will) is baba ghannouj. We start with a fine Caesar and a crock of exceptional onion soup. The steak—strip, filet, or rib-eye—is cooked just the way I like it (though it's a bit bland for prime dry-aged, as billed). À la carte options: grilled tuna, Cornish game hen, pastas, a burger, and two outsize crab cakes with a little too much filler. Desserts ($4.50) are huge, too. The chocolate layer cake disappears fast. Savvy locals arrive with great Burgundies from their own cellars, and host and patron Mitchel London strides the room making sure everyone has enough to eat—a lot like Mom. (2127 Broadway, at 74th Street; 212-595-1888.)

MEAT MARKET: A beefy BYO hideaway, upstairs at Fairway.



Nick & Stef's Steakhouse
Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's skillet cornbread, creamed spinach, and chocolate soufflé. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M-E)

★ The Red Cat
Not every artist is starving, and the ones with hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Slate
Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 W. 21st St. (212-989-0096). (M)

T.S. Ma
If you work at CNN, MSG, or the main post-office branch, you've likely already eaten here. But if you're catching a train at Penn Station, or have tickets to the Garden, you should be aware that you're only minutes away from a plate of salt-and-pepper shrimp or General Tso's chicken. As has become increasingly prevalent in the Chinese-restaurant universe, there's also a sushi bar, plus a private dining area. • 360 W. 31st St. (212-971-0050). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown, Olives's Todd English, and Park Avenue Cafe's David Burke, among others. Jacket required. • Pier 81, W. 41st St. at the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (onion soup, steak frites, mandatory beignets) is satisfying and served from breakfast through late night—a welcome anomaly in this early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M-E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

Cipriani Dolci
The Grand Central outpost of the international empire is Cipriani for the masses, and they're there, mostly chugging Bellinis and snacking on breadsticks at the bar, or devouring rich, hearty pastas and signature dishes like beef carpaccio with Cipriani sauce. You wouldn't expect it, but this Venetian kitchen turns out a terrific club sandwich, an unusual open-faced burger, a retro but tasty chicken curry, and some of the best bar snacks around. • West Balcony, Grand Central Terminal (212-973-0999). (M-E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

Haru
Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

★ Michael Jordan's The Steak House N.Y.C.
If you're looking for him, he ain't there. But if you've

PHOTOGRAPHED BY KENNETH CHEN.

come for great beef, that's another story. A better slab of New York strip sirloin would be hard to find, no matter which train you board downstairs. And you're surrounded by the spectacular restoration. It's almost as exciting as sitting courtside. • 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (E)

Montebello
Upscale northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M-E)

Tropica
Always packed at lunch, but squeeze in at the bar and order the conch chowder and a glass of tropical iced tea. The dining room serves some of the most imaginative Caribbean-inspired seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. • 200 Park Ave., nr. 45th St. (212-867-6767). (M-E)

43rd–56th Streets, West Side

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

★ Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish Stephen Hanson seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. Sunday jazz brunch. • 1567 Broadway, at 47th St. (212-918-1400). (M-E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Try the excellent breads. • 30 W. 52nd St. (212-541-7777). (M)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

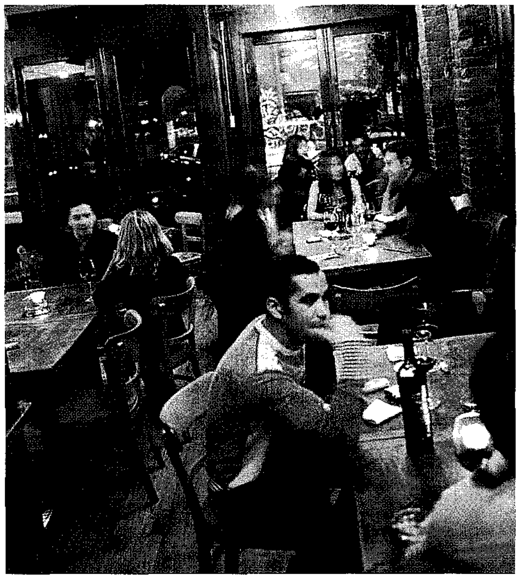
Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-seared crab cake and roasted salmon, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M-E)

Opening

Name Your Poison

Before rock stars opened up a whole new world of chemical dependency, their nineteenth-century art-world counterparts chugged absinthe, the intoxicating and reputedly toxic "green muse" distilled from wormwood. Banned in the U.S. and France, the stuff hasn't lost its café-society cachet, if restaurant names like L'Absinthe and Opaline are any indication. And now the owners of Osteria del Sole have opened **Assenzio** ("absinthe" in Italian), a rustic East Village wine bar where the most addictive thing on the premises is the crackly Sardinian flatbread called pane carasau, served with everything from carpaccio and vitello tonnato to the pasta of the day. (205 East 4th Street; 212-677-9466.)

ABSINTHE-MINDED: At the East Village Italian wine bar Assenzio.



Coco Pazzo Teatro
Tucked away inside the Time Hotel, this popular theater-district hangout is equally suited for a drink before the curtain or a leisurely meal after the show. The casually elegant dining room is a comfortable, informal spot for hearty dishes like mussels steamed with tomato, basil, and white wine; and grilled ribeye smothered with onions, peppers, and mushrooms. • 224 W. 49th St. (212-320-2929). (M-E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Fives
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this sophisticated but casual hotel restaurant. Chef Oliver Dudler's modern "Atlantic rim" menu changes seasonally and features luxury items like foie gras served three ways and trendy touches like honey foam and a tapioca cake to complement a dish of seared squab. The bar menu offers sandwiches and snacks and 55 wines by the glass. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

Haru
This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversize sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

★ Il Gattopardo
Chef Vito Gnazzo lights up this tiny spot and its ivy-draped garden with rustic classics from Naples and its surround—cabbage-wrapped meatballs, homey artichoke parmigiana with smoked mozzarella, and Neapolitan meat loaf encircling hard-boiled egg with olive mashed potatoes. Locals come by Wednesdays for suckling pig with delicious broccoli rabe, and the ricotta-and-wheat torta called pastiera is a rare find. • 33 W. 54th St. (212-246-0412). (M-E)

★ Le Madeleine
Don't sulk if you can't get into Esca across the street: This venerable bistro's gone modern under chef Bruce Beaty (whose lively flavors reflect stints with Alfred Portale and Gilbert LeCoze). We feel miles from Ninth Avenue in the quirky all-weather garden, sharing grilled lamb sausage and splendid yellowfin tartare. Lemon custard seals the deal. Grab a honey madeleine and catch that curtain. • 403 W. 43rd St. (212-246-2993). (M)

Maria Pia
A can't-go-wrong choice for theater-district Italian trattoria dining, Maria Pia excels with homemade hearty pastas like cavatelli Bolognese and satisfying entrées like pepper-crusted tuna. The three-course $19.95 prix fixe menu is available any time of day, seven days a week. • 319 W. 51st St. (212-765-6463). (I-M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Rock Center Café
Daily specials keep this contemporary rinkside dining room's American menu interesting, as does the strong Italian accent. Seafood risotto, fried calamari, and a burger with taleggio cheese keep diners focused on their plates rather than on the interpretive freestyle routines being perfomed on the ice. • 20 W. 50th St. (212-332-7620). (M)

★ The Sea Grill
Chef Ed Brown cooks fish so fresh at this Rockefeller

PHOTOGRAPHED BY PATRIK RYTIKANGAS.

Center seafood shrine that the menu notes the name of the boat that caught them; "a la plancha" means they're seared on a special grill that is supposed to excel at retaining moisture and flavor. Kitchen equipment aside, the results are indisputably delectable, as are appetizers like mussels in a Thai red-curry broth. • 19 W. 49th St. (212-332-7610). (E)

Seppi's

Like Raoul's, its atmospheric downtown progenitor, Seppi's has a tin ceiling, a roving fortune-teller, and an unusual-for-midtown closing time of 2 A.M. The bistro menu—a winning composite of French and Italian—lists tuna niçoise and tartes flambées alongside prawn risotto. • 123 W. 56th St. (212-708-7444). (M–E)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Town

A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Trattoria Dopo Teatro

Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Tuscan Square

Pino Luongo's most ambitious project yet, this Rockefeller Center paean to all things Tuscan combines a rustic dining room with a downstairs marketplace complex of salad, sandwich, and pasta stations, plus a bakery and espresso bar. Chef Steven Petrecca's Tuscan menu offers such enticing entrées as fettuccine with veal-and-sage ragu and a ribeye steak with sautéed broccoli rabe. • 16 W. 51st St. (212-977-7777). (M–E)

Zanzibar

The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House

The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. • 155 W. 58th St. (212-265-7300). (E)

★ Atelier

An intriguing diver-scallop-and-bluefin tartare and sensational roasted lobster with artichoke and rhubarb (on the sane $68 prix fixe) show that Gabriel Kreuther (Jean Georges's former chef de cuisine) aspires to the elite of our town's season-driven chefs. His morel soup with favas, peas, and mint oil is spring in a bowl. And tapioca balls in pineapple cream—the daring dessert-before-dessert—almost upstage the grapefruit tart and the rhubarb-strawberry soup with goat-milk sorbet that follow. • 50 Central Park So. (212-521-6125). (E)

★ Brasserie 8½

At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad, the burger, and the cornflake-crusted crab cakes. • 9 W. 57th St. (212-829-0812). (M–E)

Jimmy's Downtown

We're betting that the low, lean, and sexy intimacy of Jimmy Rodriguez's sequel to Jimmy's Uptown and Jimmy's Bronx Café will lure grown-ups on the prowl to this unlikely eastern shoal of 57th Street. Slither through the all-white, candlelit lounge and settle into a booth out back where servers lyricize over yuca-crusted scallops, a huge juicy pork chop, and luscious grilled sturgeon on creamy avocado mash. And don't leave without indulging in lush coconut flan. • 400 E. 57th St. (212-486-6400). (E)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March

Expanded seating and a rooftop terrace aren't the only welcome additions to this ultraromantic Sutton Place townhouse. Wayne Nish has shed his obsession with Japan and embraced what he calls "New York cuisine," luxed up with a little more cream and butter. A typical tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into Muscat-scented lobster and moist chicken in spice-mulled pear cider, before climaxing in rustic lamb shoulder with fennel purée. • 405 E. 58th St. (212-754-6272). (E)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York

The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

★ The Bar @ Etats-Unis

This might be the Upper East Side's best gourmet bargain. And considering it's only got 24 seats—seven of them bar stools—the joint's low profile is a blessing. The bar shares an impressive cellar with Etats-Unis, its sister restaurant across the street, whence comes some of the hearty fare like a seriously satisfying beef stew. For a lighter bite, you can't go wrong with farmhouse cheeses and charcuterie paired with one of the terrific by-the-glass selections. • 247 E. 81st St. (212-396-9928). (M)

Beekman Kitchen

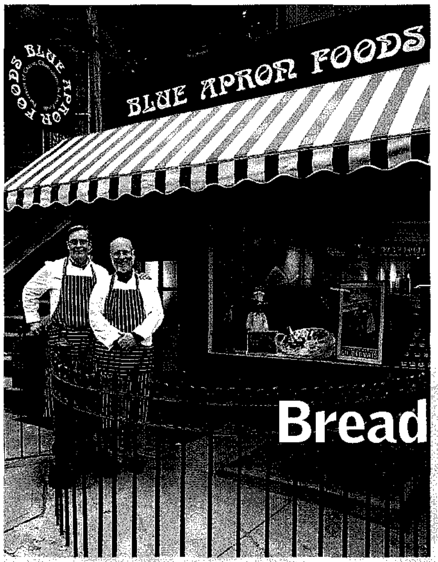
From the owners of the China Fun empire comes this American restaurant that makes the most of its wood-fired oven, used for everything from juicy pork chops to clay-pot paella. The menu pays tribute to San Francisco's Zuni Café with a version of its signature herb-roasted chicken with bread salad. Burgers and croques monsieurs at lunch, huevos rancheros at brunch—but no dim sum. • 1239 Second Ave., at 65th St. (212-308-0600). (M)

The Boathouse in Central Park

Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Dr. N. (212-517-2233). (M–E)

★ Café Sabarsky

Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, cod strudel for lunch—and Friday



RISING SLOPE: Alan Palmer and Ted Matern, co-owners of Brooklyn's Blue Apron Foods.

Shopping

Bread and Chocolate

Ted Matern and Alan Palmer are specialty-food specialists, having managed Dean & DeLuca's flagship, all its Manhattan cafés, and its Georgetown satellite. By the end of the month, they'll have pooled their collective experience and persnicketiness to open **Blue Apron Foods**, a Brooklyn shop full of Sullivan Street Bakery bread, Neal's Yard Dairy cheese, Jacques Torres chocolate, and everything else needed to stock a proper brownstone larder. With a bit of Benjamin Moore "lemonade" and a checkerboard floor, the partners transformed a former pet store into a European-style market with its own cheese cave and a well-curated selection of charcuterie, smoked fish, patés, and savory tarts. "I wanted to walk to work," says Matern, who's lived in Park Slope long enough to thoroughly understand the neighborhood's anti-chain attitude. Even the coffee beans are locally roasted—but not, as Palmer points out, burned. "It's our reaction to Starbucks." (814 Union Street, Park Slope, Brooklyn; 718-230-3180.)

PHOTOGRAPHED BY CARINA SALVI.

nights only, dinner service until 9 P.M. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ Centolire
The theme of Pino Luongo's latest is Italian-American/Tuscan. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (spaghetti with spicy lobster and oven-dried cherry tomatoes, a dazzlingly good dry-aged rib-eye steak). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that bridges both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M–E)

Coco Pazzo
Pino Luongo's Upper East Side temple of Tuscan is a neighborhood spot for a particularly demanding neighborhood. For everyone else, dishes like rigatoni with sweet and spicy sausage and peas in a tomato-cream sauce, and bistecca alla Fiorentina—not to mention an award-winning wine list—definitely merit a special trip. • 23 E. 74th St. (212-794-0205). (E)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like sweetbreads without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. His chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

Haru Sake Bar
Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Take-out service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Rain East
Like its Upper West Side sibling, the spices at this East Side branch are slightly tamed for American consumption, more fragrant than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 1059 Third Ave., near 62nd St. (212-223-3669). (M)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, its role model. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Cafe Luxembourg
Back when there really were very few good places to eat on the Upper West Side, there was Cafe Luxembourg. A well-edited (wild-mushroom ravioli with mascarpone, pan-roasted cumin-crusted duck) and reasonably priced menu, an unflappable staff, and seriously flattering lighting still make it a worthwhile detour from anywhere in town. • 200 W. 70th St. (212-873-7411). (M)

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terracotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M–E)

Jean-Luc
Ed "Jean-Luc" Kleefield aspired to bring downtown uptown, and he started out by recruiting former Raoul's chef Eric Le Dily, whose menu supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Bar menu, too. • 507 Columbus Ave., near 84th St. (212-712-1700). (M–E)

Kitchenette Uptown
This much roomier spinoff of the venerable Tribeca comfort-food cottage and its expanded dinner menu might be reasons for the owners to reconsider the "ette" part of the name. But the food and the country-kitchen décor are as small-town quaint as ever. There are peach pancakes, salmon-croquette sandwiches, blue-plate specials, homemade pie, and, as the sign above the café-side counter says, breakfast, served all day. • 1272 Amsterdam Ave., near 123rd St. (212-531-7600). (I–M)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

Restaurant 222
Still as cozy and romantic as ever, Restaurant 222 has changed direction: Owner Frank Valenza now calls it an "American-Italian" steakhouse. That means surprisingly flavorful fillet steaks accompanied by sauces like pizzaiola and nutted garlic and irresistible whipped potatoes. The prix fixe menus ($20 at lunch, $29.95 at dinner) are particularly good deals, especially compared with the pricey à la carte offerings. • 222 W. 79th St. (212-799-0400). (E) ($)

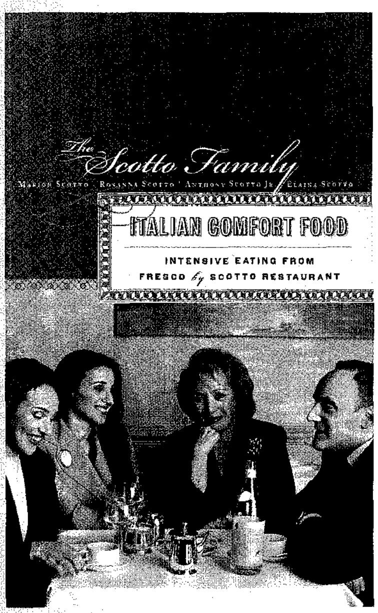
★ Ruby Foo's
In what might be Auntie Mame's duplex, the black-bean sauce is vibrant and the wok-steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

@SQC
At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

IN PRINT

The subtitle of **Italian Comfort Food** (ReganBooks; $29.95) is particularly apt: *Intensive Eating From Fresco by Scotto Restaurant* perfectly describes hefty dishes like eggplant-and-zucchini pie, braised lamb shanks, and Sunday sauce, the meatiest fate ever to befall a plate of pasta. Equal parts family scrapbook and recipe collection, the cookbook plays up celebrity encounters with loyal customers like Regis Philbin, Cindy Adams, and Rudy Giuliani. Matriarch Marion Scotto traces her family's culinary roots back to the Brooklyn poultry market her grandparents opened in 1915, a far cry from the festive midtown restaurant where Bill and Hillary Clinton recently celebrated their wedding anniversary with fourteen guests and his-and-hers portions of praline-cookie ice-cream sandwiches (she shared, he didn't).

FAMILY ALBUM: The new Fresco cookbook.


The Scotto Family
Marion Scotto · Rosanna Scotto · Anthony Scotto Jr. · Elaina Scotto
ITALIAN COMFORT FOOD
INTENSIVE EATING FROM
FRESCO by SCOTTO RESTAURANT

Queens

Christos Hasapo-Taverna
Steak is the thing at this rustic Greek Astoria butcher shop and restaurant: shell, T-bone, and porterhouse portioned for two or three just like at Peter Luger's. Instead of shrimp cocktail and creamed spinach, though, there's classic appetizers tzatziki: spanakopita, and Greek fries with cheese and oregano to go with the meat. • 41-08 23rd Ave., Astoria (718-777-8400). (M–E)

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

☆ "Woyzeck"
Tom Waits, Kathleen Brennan, and director Robert Wilson's music-theater adaptation of Georg Büchner's dark play is performed by Denmark's Betty Nansen Theatre. Through 11/16. Call for details or visit bam.org. • Brooklyn Academy of Music Harvey Theater, 651 Fulton St. (718-636-4100); $30–$80.

"Americans in Rome"
A concert of song by former Rome Prize winners Randall Thompson, Derek Bermel, Aaron Jay Kernis, and others. 11/13 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $25.

★ Pittsburgh Symphony Orchestra
Mariss Jansons conducts songs by Alma Mahler and Shostakovich's Symphony No. 7. 11/13 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $25–$84.

Performance

Funky Monk

Thelonious Monk's "'Round Midnight" is magical, the sort of tune that's a pleasure to have stuck in your head, and that may be why it's been so endlessly recorded, by Monk and others. Now we can add twenty more versions to the mix: Italian pianist Emanuele Arciuli commissioned a score of composers to contribute to the **'Round Midnight Variations**, which he brings to Miller Theatre on Thursday for its U.S. premiere. "I chose *'Round Midnight* because of its beauty, because it's typically American but not academic, and because it's very complex and so was a challenge," Arciuli says. The variety is staggering—octogenarian Milton Babbitt is here, as is twentysomething Matthew Quayle. George Crumb weighed in with the adorably named "Eine Kleine Mitternachtmusik" (A Little Midnight Music). Do not expect your average covers. "Sometimes you can recognize the theme," Arciuli explains. "Sometimes the pieces are a journey inside the music. We have tonal, atonal, dodecaphonic, modal music—really, a kaleidoscope." (See "Classical.") A.Z.

KEY MOMENT: Thelonious Monk at the WOR studios, 1951.

"Fiddlefest"
Patti Austin emcees a concert of classical, jazz, country, and Middle Eastern string music to benefit Opus 118, the Harlem music-education program. Performers include Maxim Vengerov, Mark O'Connor, students, and alumni. 11/14 at 8:15. • Apollo Theater, 253 W. 125th St. (212-843-1754); $75–$100.

★ New York Philharmonic
Sir Colin Davis conducts Purcell's *Farewell Music for Queen Mary*, Britten's *Les Illuminations* with tenor Ian Bostridge, and Elgar's Symphony No. 1. 11/14 at 7:30 (broadcast live on 96.3 FM and wqxr.com); 11/15 and 11/16 at 8. • Avery Fisher Hall, Lincoln Center (212-875-5656); $25–$88.

Perlman/Schmidt/Baily Trio
Performs the New York premiere of Lowell Liebermann's Trio No. 2 for Violin, Piano, and Cello. 11/14 at 7. • New York Public Library for the Performing Arts, Lincoln Center (212-642-0142); free (first come, first served).

★ "'Round Midnight Variations"
Homage to Thelonious Monk. (See box.) 11/14 at 8. • Miller Theatre, Columbia University, Broadway at 116th St. (212-854 7799); $20.

Canterbury Choral Society
Marks its fiftieth anniversary with Mahler's Eighth Symphony, performed by 650 singers. 11/15 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $20–$85.

☆ "Franz Liszt Festival"
Pianist Stephen Drury performs *Transcendental Études*, 11/15 at 7:30; pianist Ursula Oppens and the New York Virtuoso Singers perform *Via Crucis*, 11/16 at 7:30. • Cooper Union, Great Hall, Third Ave. at 7th St. (212-279-4200); $20.

★ American Symphony Orchestra
Leon Botstein leads an all-American program: Ives's Symphony No. 4, John Alden Carpenter's *Skyscrapers*, and Morton Feldman's *Coptic Light*. 11/17 at 3. • Avery Fisher Hall, Lincoln Center (212-868-9276); $22–$50.

★ New York Philharmonic Ensembles
Philharmonic musicians perform chamber music by Prokofiev, Walton, and Dvorák. 11/17 at 3. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

★ Richard Tucker Music Foundation Gala
Renée Fleming, Samuel Ramey, and this year's award winner, mezzo Joyce DiNato (*Dead Man Walking*, City Opera) join the New York Choral Society and members of the Metropolitan Opera Orchestra. 11/17 at 7:15. • Avery Fisher Hall, Lincoln Center (212-757-2218); $50–$350.

★ Gidon Kremer
Much-acclaimed violinist is joined by clarinetist Sabine Meyer and pianist Oleg Maisenberg in a French-themed program of works by Debussy, Ravel, Schoenberg, Bartók, and others. 11/18 at 7:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $22–$72.

★ Collegiate Chorale
Last performed in New York in 1974, Leonard Bernstein's Mass was composed at the request of Jackie O. and explores issues of the Vietnam War. 11/19 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (917-322-2140); $15–$80.

Opera

Amato Opera
Presents Mascagni's *Cavalleria Rusticana* and *Pagliacci*. 11/15 and 11/16 at 7:30; 11/17 at 2:30. • Amato Opera, 319 Bowery (212-228-8200); $28.

★ Metropolitan Opera
Beethoven's *Fidelio* opens 11/16. Verdi's *Il Trovatore* and *Aida*, Donizetti's *Lucia di Lammermoor*, and Bellini's *Il Pirata* starring Renée Fleming are onstage, too. Call, or visit metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$280.

★ New York City Opera
Humperdinck's children's opera, *Hansel and Gretel*, opens 11/17. Mozart's *The Marriage of Figaro*, Rossini's *The Barber of Seville*, and Verdi's *Rigoletto* and *La Traviata* run, too. Call, or visit nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); $25–$110.

Juilliard Opera Center
Julius Rudel conducts Tchaikovsky's *Eugene Onegin*. 11/13 and 11/15 at 8; 11/17 at 2. • Juilliard Theater, Lincoln Center (212-721-6500); $20.

Dance

★ Garth Fagan Dance
Presents the world premiere of *Translation Transition*, a look at the similarities and differences between American jazz and Jamaican music (reggae, ska); a revival of 1995's *River Song*, developed on a Montana Indian reservation, combines Native American, African, and American dance traditions; also, last year's *Music of the Line/Words in the Shape* and other works. 11/12–11/24. Tues.–Sat. at 8, Sun. at 2 and 7:30. • Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $40.

★ "Körper (Bodies)"
Choreographer Sasha Waltz (we hear she's the next Pina Bausch) and her company Schaubühne am Lehniner Platz present a meditation on the body. 11/13, 11/15, and 11/16 at 7:30; 11/17 at 3. • Brooklyn Academy of Music, Gilman Opera House, 30 Lafayette Ave. (718-636-4100); $25–$45.

"Dancer's Night Out"
New series showcases dancers as choreographers: former Merce Cunningham dancer Kimberly Bartosik, Ballett Frankfurt dancer Richard Siegal, and Kathy Westwater present their works. 11/14–11/16 at 7; 11/17 at 2. • Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $22.

"Stabat Mater/Mother Stood"
Choreographer Guta Hedewig offers a contemporary take on Pergolesi's eighteenth-century choral masterpiece. 11/14–11/17 at 8:30. • St. Mark's Church, Second Ave. at 10th St. (212-674-8194); $12.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

PHOTOGRAPH BY MOSAIC IMAGES/CORBIS.

cue

Nightlife

Edited by Ethan Brown

Concerts

★ "Benefit for Bali"
11/19 at 8. With INXS. The Australian rockers headline a concert to benefit the victims of the terrorist bombings in Bali. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $50 general admission; $150 VIP.

★ Bryan Ferry
11/15 at 8. Back in support of another cover-filled album, but this one is full of unexpected triumphs like Ferry's weirdly exuberant rework of Dylan's "It's All Over Now, Baby Blue." • Beacon Theater, Broadway and 74th St. (212-307-7171). $42–$87.

Galactic
11/15 at 7:15. With North Mississippi All-Stars. Two of the more formidable groups on the jam-band scene—both with roots in southern blues and New Orleans jazz—unite. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $22.50.

Jack Johnson
11/13 at 7:30. A surfer turned rocker whose music is more contemplative and serious than you'd expect. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $24.50.

Joe Cocker
11/14 at 8. The throaty, almost cartoonishly emotive soul man returns. • Beacon Theater, Broadway and 74th St. (212-307-7171). $32–$67.

Small Stages

B.B. King Blues Club & Grill
11/13: Shemekia Copland. 11/14: Derek Trucks Band. 11/15–11/16: Dicky Betts and Great Southern. 11/17: Johnny DeFrancesco. 11/18: The Blasters. 11/19: Damian "Gong" Marley. 11/20: Mike Clark. 11/21: Keller Williams. 11/22–11/23: The Radiators. • 243 W. 42nd St. (212-997-4144).

Bottom Line
11/13: Kathy Mattea. 11/15: Al Stewart. 11/16: Lina Kouktrous; Greg Naughton and the Stark Naked Sole. 11/17: Lisa Loeb. 11/18: Peter Stuart; Josh Joplin. 11/21: Mahavishnu Project. 11/22: Cheryl Wheeler; Steve Poltz. 11/23: Niacin. • 15 W. 4th St. (212-228-6300).

★ Bowery Ballroom
11/14: Rhett Miller and the Instigators. 11/15: Cowboy Mouth. 11/16: Ozomatli. 11/18–11/19: Talib Kweli. 11/20: Donna the Buffalo. 11/22: Mr. Scruff. 11/23: Clem Snide. • 6 Delancey St. (212-533-2111).

★ Irving Plaza
11/13: Thievery Corporation. 11/16: The Samples. 11/17: Leningrad. 11/18: Flickerstick. 11/19: Fischerspooner; D.J. Hell. 11/20: The Ataris; Sugarcult. • 17 Irving Pl. (212-777-6800).

Joe's Pub
11/13: David Gonzalez and the Poetic License Band featuring Bobby Sanabria. 11/14: Chocolate Genius; Ron Sexsmith. 11/15: Ron Sexsmith. 11/17: Matt Bogart. 11/19: Peter Wolf. 11/20: Ari Hest. • 425 Lafayette St. (212-239-6200).

★ Knitting Factory
11/14: Benjamin Gibbard. 11/15: The Clientele; Archer Prewitt. 11/16–11/17: Outhud; Sun City Girls. 11/18: David Allen. 11/19: Melt-Bannana. 11/20: Superdrag; Pilot to Gunner. • 74 Leonard St. (212-219-3055).

Makor
11/13: Paul Brill; Bob Hillman. 11/14: Freedy Johnston; Mary Lorson. 11/16: D.J. Assaf Amdursky; Michal. 11/18: David Yazbek. 11/19: Armandinho and Tucan Trio. 11/20: Tom Burris; Hyim Ross. • 35 W. 67th St. (212-601-1000).

Maxwell's
11/13: Seeking Homer; Gary Jules. 11/14: Archer Prewitt; Chris Lee. 11/15: Deke Dickerson and the Ecco-Fonics; the Tombs Tones; the Kings of Nuthin'. 11/16: The Clientele; Gary Olsen. 11/17: Dan Bern; the National. 11/20: The Moonlighters. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

★ Mercury Lounge
11/13: The Divine Comedy. 11/14: The Witnesses; StellaStarr; the Negatones. 11/15: Smokey and Miho. 11/16: A Week at the Lake; Awek. 11/17: Laura Minor; David Singer; Drive Til Morning. 11/18: Todd Thibaud; Kathleen Edwards. 11/19–11/20: The Coral; John Power. • 217 E. Houston St. (212-260-4700).

Northsix
11/13: "Mini Market" fashion show with local designers; D.J.'s John Santos and Joe Quixx. 11/15: The Butchies; the Wau Wau Sisters. 11/16: Appleseed Cast; Cancer Conspiracy. 11/20: Mad Capsule Markets. • 66 N. 6th St., Williamsburg, Brooklyn (718-599-5103).

S.O.B.'s
11/13: Luciano and Warrior King. 11/15: Phantoms. 11/16: Ogans. 11/17: Batucada. 11/18: Puerto Rican Power. 11/19: Mutabaruka. • 204 Varick St. (212-243-4940).

Southpaw
11/13: Nuclear Family; Babbletron; Bekay. 11/14: Semiautomatic; Wetnurse; Castro. 11/15: Jim White; Catherine Irwin. 11/16: Savage Republic; Wharton Tiers Ensemble. • 125 Fifth Ave., Park Slope, Brooklyn (718-230-0236).

The Village Underground
11/15–11/16: Paul Brady. 11/19: Shannon McNally; Matt Keating. • 130 W. 3rd St. (212-777-7745).

★ "Warsaw"
11/13–11/15: The Residents (see box). • Polish National Home, 261 Driggs Ave., Williamsburg, Brooklyn (toll free, 866-468-7619).

The World
11/19: Sevendust. • Broadway and 43rd St. (212-398-3439).

Clubs

APT
Mondays: "The Minty Fresh Living Room" with Bobbito Garcia. Tuesdays: "iPod Party" with Andrew Andrew. Wednesdays: "Little Ricky's Rib Shack" with Rich Medina. Fridays: "Undressed" with Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Arc
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: "Made Saturdays," trance and progressive house spun by the likes of Deep Dish. • 6 Hubert St. (212-226-9212).

Centro-Fly
Thursdays: Eclectic music with "?"; Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. • 45 W. 21st St. (212-627-7770).

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand Street, Williamsburg, Brooklyn (718-599-1000).

Jazz

Birdland
Mondays from 5:30 to 7:30: Scott Whitfield Jazz Orchestra. Tuesdays from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays from 5:30 to 7:30: Lew Anderson's All-American Big Band. 11/13: Barbara Carroll. 11/14–11/16: Dave Liebman Quartet. 11/19–11/24: "The Django Reinhardt Festival." • 315 W. 44th St. (212-581-3080).

Blue Note
Through 11/17: Abbey Lincoln. 11/19–11/24: Sergio Mendes. • 131 W. 3rd St. (212-475-8592).

★ "Highlights in Jazz" Presents: The Pizzarelli Family
With John Pizzarelli; Bucky Pizzarelli; Jessica Molaskey. 11/14 at 8. (See box.) • Pace Downtown Theater, 3 Spruce St. (212-346-1715). $25.

Iridium
Monday nights, the Les Paul Quartet holds office hours. Through 11/10: Mose Allison. Through 11/17: Hank Jones featuring Joe Lovano. 11/19–11/24: The Heath Brothers. Sets Sun.–Thurs. at 8 and 10, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

★ "Jazz Insights" Presents: "Giving the Drummer Some"
Weekly music and lecture series hosted by Arnold J. Smith. All sessions are held on Tuesdays from 7:45 to 9:30. 11/19: Ray Mosca. • New School University, 66 W. 12th St. (212-229-5690). $35.

Jazz Standard
Sets at 7:30 and 9:30. Through 11/17: Avishai and the International Vamp Band. 11/19–11/24: Fred Hersch Quintet. • 116 E. 27th St. (212-576-2232).

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

Onstage

All in the Family

Led by father-and-son team Bucky and John, **The Pizzarelli Family** makes swing so thrillingly frenetic it nearly rides off the rails in a live setting. So it's no surprise that the producers of the highly popular "Highlights in Jazz" series are bringing back the clan for yet another performance, on November 14 at Pace Downtown Theater. The gig should also get fans of this gypsy-bred brand of swing warmed up for the return of the explosive Django Reinhardt festival at Birdland next week. (See "Jazz.")

RATTLE AND STRUM: Bucky Pizzarelli swings at Birdland.

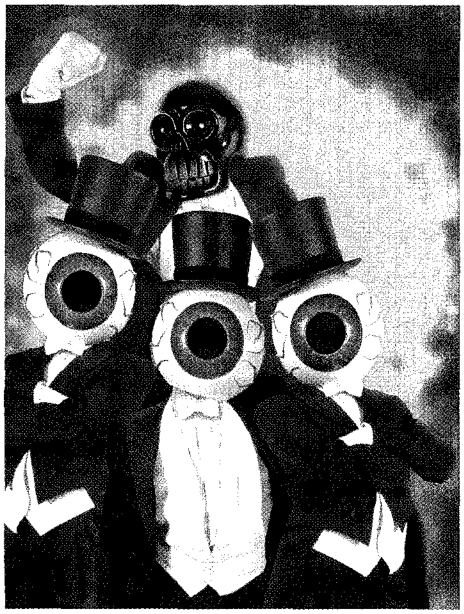
PHOTOGRAPH BY JACK VARTOOGIAN.

Performance

Resident Aliens

They appear onstage costumed as giant eyeballs and refuse to divulge their names. So it is nothing short of a miracle to get one of The Residents on the telephone to talk about the band's upcoming shows at Warsaw, November 13 to 15. But . . . have we? "You're not speaking with a member of the Residents," says a gravelly voice. "You're speaking to their interface with reality." The "interface" then introduces himself as "Hardy Fox of the Cryptic Corporation, the Residents' spokesperson." Fortunately, Fox is more than willing to talk about the band's most recent album, *Demons Dance Alone*, a startling departure from the Residents' immense catalogue of highly conceptual albums stretching back to the early seventies. "The group was on tour in Germany during 9/11," Fox explains, "and they felt an extreme sense of shock, but an even more extreme sense of isolation." *Demons* isn't meant to be an explicit meditation on (or response to) that day, à la Steve Earle or Bruce Springsteen, according to Fox. "It wasn't like, *Let's write something about 9/11*," he explains. "*Demons Dance Alone* was made to alleviate the band's blues and depression about the event." The Warsaw shows will draw heavily on material from *Demons*, but in the Residents' subversive spirit, Fox hopes some alchemy will take place there. "The conclusion you come away with at the end of the show," he says, "should be very different from what you get from the album. The medium, not the music, is the message." (See "Small Stages.") E.B.

THE EYES HAVE IT: The Residents (so they say).



Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Sweet Rhythm
11/13–11/14: The Rhythm Salon. 11/18: Quimbombo. 11/19: Sonny Fortune and Rashied Ali. • 88 Seventh Ave. So. (212-255-3626).

Tonic
Sundays: "Klezmer Sundays." 11/13: Mat Maneri Quintet. 11/14: "The Wire Twentieth Anniversary Party." 11/15: Haino Keiji. 11/16: Fushitsusha. 11/17: The Conservatory Kleztet. 11/18: Kamikaze Ground Crew. 11/20: Marc Ribot. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in November: The Vanguard Jazz Orchestra swings on. Through 11/17: Clark Terry Quintet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines on Broadway
Mondays: "New Talent Night," hosted by Eddie Brill. 11/14–11/17: Greg Proops. 11/19–11/20: Lisa Lampanelli. $12.50–$24.50, two-drink minimum. • 1626 Broadway, nr. 49th St. (212-757-4100).

Comedy Cellar
Through 11/18: Colin Quinn; Greer Barnes; Lisa Lampanelli; Godfrey; Kevin Brennan. • 117 MacDougal St. (212-254-3480).

Surf Reality
First Friday of every month: "The Vim Variety Show." First Saturday of every month: "The Carmen Mofongo Show." • 172 Allen St. (212-673-4182).

Cabaret

★ Cafe Carlyle
Mondays through 12/30: Eddy Davis New Orleans Jazz Band featuring Woody Allen. Tuesdays through Saturdays through 12/31: Bobby Short. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Don't Tell Mama
Thursdays in November at 6: "Seth's Broadway Chatterbox." Saturdays at 8:30: Ron Poole's "Poole Party!" Saturdays at 11: Tommy Femia and Christine Pedi in "Judy Garland and Liza Minnelli Live!" • 343 W. 46th St. (212-757-0788). $.

★ Feinstein's at the Regency
Through 11/23: Kathie Lee Gifford. $30 food-and-beverage minimum for all shows. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

FireBird Café
Through 12/28: Chris Barrett performs Wednesdays through Saturdays. $15 food-and-drink minimum. • 365 W. 46th St. (212-586-0244).

Judy's
11/13: Linda Hallman in "Confessions." 11/14: Carol Shedlin in "Fresh as a Daisy." 11/15: Anthony Santelmo, Jr. 11/16: Judy Kreston and David Lahm in "A Brand New Us." 11/17: Jeanne Beauvais in "And Then the Corks Go Pop!" 11/17: Clark Warren in "Words for the Wise." 11/18: Kathy Kaefer. 11/19–11/20: Colm Reilly in "Bein' Green: A Collection of Irish Songs." • 169 Eighth Ave., nr. 18th St. (212-929-5410).

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Solutions to last week's puzzles

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cue

TheMix

Edited by Boris Kachka

Radio Highlights

"Dish" With Wynton Marsalis and *Grey Zone* Stars
Ed Levine's broadcast dinners with artists and entertainers continue this week, with Wynton Marsalis and others at Craft on the FM station and director Tim Blake-Nelson at Esca with actors David Arquette and Mira Sorvino on the AM. • Marsalis: 11/15 at 3 P.M. WNYC, 93.9 FM; Nelson: 11/16 at 4 P.M. WNYC, 820 AM.

Francine Prose
The acclaimed writer talks to the eponymous host of "The Lewis Burke Frumkes Show" about her new work, *The Lives of the Muses*. • 11/17 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

"Snobbery and Slumming in Proust's Novel"
Proust scholar Roger Shattuck discusses the social issues raised in *Remembrance of Things Past*. • 11/13 at 6 P.M. Mercantile Library, 17 E. 47th St. (212-755-6710); $5.

"Forum: 125th Street"
City scholar Kenneth Jackson moderates a talk on the commercial foundation of Harlem with historians Michael Henry Adams and David Levering Lewis. • 11/13 at 6:30 P.M., 2 W. 77th St. (212-873-3400); $10.

Joan Didion
The eminent sixties writer talks about her life and work, contemporary events, and her new essay collection, *Political Fictions*. • 11/13 at 6:30 P.M. New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

Al and Tipper Gore
The man who would be president and his crusading wife talk about their new collaboration, a book titled *Joined at the Heart: The Transformation of the American Family*. • 11/13 at 8 P.M. Congregation Rodeph Sholom, 7 W. 83rd St. (212-415-5500); $22.

Benjamin Buchloh on Gerhard Richter
Buchloh, a Barnard art-history professor, discusses the German-born artist whose retrospective (at MOMA earlier this year) is now touring the country. • 11/14 at 6:30 P.M. Dia Center for the Arts, 548 W. 22nd St. (212-243-7300); $6.

Meena Alexander on Indian Women's Love Poetry
Alexander, born in India and fluent in (and published in) many languages including her native Malayalam, traces love poetry by Indian women dating back to 600 B.C. • 11/14 at 7 P.M Poets House, 72 Spring St. (212-431-7920); $7.

"Freedom of Expression in the Corporate Age"
Professors in music, film, anthropology, and law discuss copyright and "illegal art"—art on the fringes of intellectual-property law. Sample art will be at CBGBs through 12/6. • 11/15 at 7 P.M. NYU Cantor Film Center, 36 E. 8th St. (718-398-9324 or illegal-art.org); free.

David Rockefeller
The nonagenarian philanthropist and author of a new book of memoirs talks to talk-show host Charlie Rose about his long and lucky life. • 11/17 at 7:30 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Bradford Washburn
The mountain-climbing legend tells of his perilous 1937 expedition up the Yukon's Mount Lucania, joined by David Roberts, author of *Escape From Lucania*. • 11/18 at 7 P.M. The Explorers Club, 46 E. 70th St. (212-628-8383); $20.

Robert Fisk
The acclaimed Middle East correspondent for the *Independent* (London) speaks on September 11, impending war, the failures of American journalism, and his new book, *Pity the Nation*. • 11/18 at 7:30 P.M. New York Society for Ethical Culture, 2 W. 64th St. (212-923-6069); free.

"The State of Dissent in America"
Three prominent thinkers—*Times* columnist Anthony Lewis, human-rights advocate Samantha Power, and Christopher Hitchens—talk about the state of politics and free thought in a post-9/11 world. • 11/18 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"Cultures of the Jews"
Historian David Biale, who edited *Cultures of the Jews: A New History*, discusses patterns of Jewish assimilation in Europe and the Arab world. • 11/19 at 8:15 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $18.

The Written Word

Best American Essays 2002
Contributors to this year's collection read from and talk about their work. • 11/13 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Sheila Heti
The Toronto-based author of *The Middle Stories* brings her eccentric performance series, Trampoline Hall Lectures, to Williamsburg for impromptu talks and a Q&A and appears the following day to read at the Park Slope headquarters of her American publisher, McSweeney's. • Performance: 11/13 at 8 P.M. Galapagos, 70 N. 6th St., Brooklyn (718-782-5188); $2. Reading: 11/14 at 7:30 P.M. McSweeney's Store, 429 Seventh Ave., Brooklyn (718-499-9884); free.

Lori Marie Carlson
The writer and translator reads from her almost-true historical novel *The Flamboyant*. • 11/14 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Young Authors Showcase
Three critical darlings present new fiction. Gabriel Brownstein reads from *The Curious Case of Benjamin Button, Apt. 3W*, Lauren Grodstein from *The Best of Animals*, and Gary Sernovitz from *The Contrarians*. • 11/14 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $15.

Gary Shteyngart
The acclaimed author of *The Russian Debutante's Handbook* reads from that first novel and talks about the immigrant experiences that went into it. • 11/15 at 7 P.M. Housing Works, 126 Crosby St. (212-334-3324); free.

Mike Wallace
The Pulitzer Prize–winning author of the New York history *Gotham* discusses *A New Deal for New York*, his ground-zero recommendations. • 11/15 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Victor LaValle
The Queens-bred author reads from his first novel, *The Ecstatic*, and signs copies. (See box.) • 11/18 at 7 P.M. Barnes & Noble, 106 Court St., Brooklyn (718-246-4996); free.

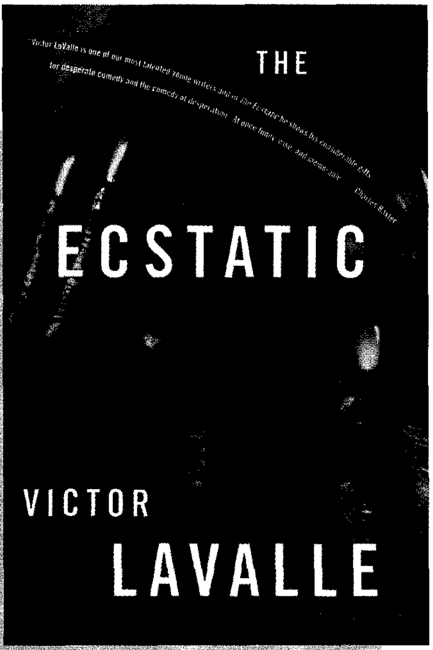
Adam Haslett
The National Book Award–nominated writer of *You Are Not a Stranger Here* talks to last year's winner, Jonathan Franzen, about his bright career following a reading of Haslett's work by William Hurt. • 11/18 at 7 P.M. Leonard Nimoy Thalia, Symphony Space, 2537 Broadway, at 95th St. (212-864-1414); $16.

National Book Award Finalists
On the eve of the big event, those who've made the cut—among them Adam Haslett, Martha McPhee, Sharon Olds, and Robert Caro—sign books at Barnes & Noble and later read from their work at the New School. • Signings: 11/19 at 12:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free. Readings: 11/19 at 7 P.M. The New School, 66 W. 12th St. (212-229-5548); $5.

In Print

Ace of Queens

"Queens is a very pear-shaped borough," says **Victor LaValle**, author of *The Ecstatic* (Crown; $22.95). "Nobody there is gonna be on the cover of anything." The narrator of LaValle's first novel, a 315-pound African-American Cornell dropout, is every bit as ramshackle—and schizophrenic—as the neighborhood he returns to after suffering a breakdown in Ithaca. Dark and deeply strange, the novel is set in Rosedale, near the Nassau County border, and depicts a no-man's-land frequented by feral dogs and caught between suburbia and urban decay. The tale and setting would strain belief if they weren't autobiographical. LaValle, a 30-year-old Cornell grad (and author of the searing short-story collection *Slapboxing With Jesus*) who lost about 150 pounds after graduation, has had bouts of mental illness himself. His first pass at the novel revolved around an attractive, ordinary man, but "with a slim, smooth guy, it was worthless," LaValle says. "My girlfriend at the time said, 'This guy's dull as shit. I know who you want this to be, so why is this guy not fat, why is he not crazy as a loon, why does he not drive his family crazy?' " To that end, LaValle went back to old friends to ask how he'd been perceived. "They said things like, 'You didn't actually wash your hair that much.' It was easier to hear now, because I've changed a lot." LaValle reads at the Brooklyn Heights Barnes & Noble November 18 and at Halcyon November 21. (See "The Written Word.") B.K.



GRUNGE FACTOR: Victor LaValle's debut embraces the ugly.

LIGHT READING: Fisher Stevens hosts the Moth.

Happening

Burning Bright

When George Dawes Green, author of *The Juror,* started his elegant series of spoken-word evenings, he called it The Moth to evoke storytellers' flocking to campfires. In its upcoming sixth season, the media-darling series will be drawing not only stars and sold-out crowds—Spalding Gray, Margaret Cho, Drew Nieporent, and Stanley Crouch have felt equally at home on its stages—but a couch-bound audience as well. This month, the cable channel Trio will run eight one-hour broadcasts of some of the Moth's brightest evenings—from the Fisher Stevens-hosted "Relationship Wars" to "Hitting Bottom" with Jim Carroll and Richard Price among the confessors. Get tickets early for the live show or for the season's kickoff benefit, "Speakeasy: New York in the Twenties," where Frank McCourt will be joined by that walking personality crisis Rosie O'Donnell. (November 18 through 27; see "Benefits.")

Special Events

Tours

Sunset Park
Urban historian Joseph V. Svehlak points out the largely Latino and Chinese neighborhood's architectural artifacts—not to mention one of Brooklyn's finest sunset views—on a long ramble. • 11/17, 10 A.M. to 12:30 P.M. Call 212-415-5500 for reservations and meeting place; $25.

The 7 Train Tour
The spine of thriving multicultural Queens is the basis for a tour tracing the train's history and its impact on the borough's heritage and settlement patterns, with a visit to the Queens Historical Society and its current exhibit, "The Twentieth-Century Borough: 100 Years of Modern Architecture in Queens." • 11/17 at 10:45 A.M. Call 718-694-5139 for reservations and meeting place; $20.

Benefits

"I Love an Ethical NY"
Following a screening of a new chapter in Ric Burns's New York documentary, Common Cause/NY honors diverse figures working for social change, including former Columbia president George Rupp, restaurateur Drew Nieporent, Pulitzer Prize winner Mike Wallace, and Burns. • 11/14, screening and awards 6 to 7:30 P.M., reception 7:30 to 9 P.M. Tribeca Grill, 375 Greenwich St. (800-300-8707); $500 entire night, $150 reception only.

92nd Street Y Fall Benefit
Major trustees, board members, and chairs of the long-lived cultural institution chow down on chef's tastings from Noche, Rain, the Second Avenue Deli, Artisanal, and Blue Hill at the fifth annual gala benefiting the Y's scholarship fund. • 11/14 at 7 P.M. The Puck Building 295 Lafayette St. (212-415-5476); $150.

"Speakeasy" Moth Benefit
The hip and unique storytelling series known as the Moth starts another busy and wildly popular season with a gala benefit hosted by Rosie O'Donnell and featuring stories told by Frank McCourt, cocktails, supper, dancing, and a live auction. (See box.) • 11/18 at 7 P.M. Laura Belle, 120 W. 43rd St. (212-292-0907); $185.

AXA Presents Families of Freedom 2
Natalie Cole, Paula Cole (no relation), Phoebe Snow, Paul Schaffer, and the former Big Pussy entertain at a benefit for the Citizen's Scholarship Foundation of America, which helps lower Manhattanites affected by September 11 pay for college. • 11/20 at 8 P.M. City Center, W. 55th St. near Seventh Ave. (212-581-1212); $75–$350.

Exhibits

"Einstein"
One hundred years after he thought up relativity at age 26, a comprehensive exhibit, drawing on some rare material that's never before left Israel, tracks Einstein's theories, personal life, legacy, and involvement in politics. • 11/15 through 08/31/03. American Museum of Natural History, Central Park W. at 77th St. (212-769-5100); $12.

"The Unexpected Too"
The Sotheby's-sponsored sale exhibition of contemporary decorative arts offers work from mostly British craftsmen. • 11/17, 1 to 5 P.M.; 11/19 through 11/22. Sotheby's, 1334 York Ave., at 72nd St. (212-606-7000); free.

Other Events

"Modernism: A Century of Art & Design"
The seventeenth annual show of stylish twentieth-century work blows into town this weekend. • 11/14 and 11/15, noon to 8 P.M.; 11/16, 11 A.M. to 7 P.M.; 11/17, noon to 6 P.M. Park Avenue Armory, Park Ave. at 67th St. (212-777-5218); $15.

New York Chocolate Show
The nation's largest chocolate festival features three days of demos, book signings, shows of chocolate fashion and sculpture, and—of course—lots of samples. • 11/15, 1 to 8 P.M.; 11/16, 10 A.M. to 8 P.M.; 11/17, 10 A.M. to 6 P.M. Metropolitan Pavilion, 125 W. 18th St. (212-865-6100); $15.

Sports

AT&T Wireless Coaches vs. Cancer Classic
This two-day doubleheader preseason exhibition to raise money for the American Cancer Society boasts the first real college basketball of the year. Friday features Syracuse vs. Memphis and No. 3 Oklahoma vs. No. 8 Alabama; on Saturday, it's Villanova vs. Marquette and Texas vs. Georgia. Watch the Saturday early game for four incoming freshmen from our area: two All-Americans from Amityville and the Bronx, the New Jersey Player of the Year, and Michael Claxton of Queens, whose brother Speedy plays for the San Antonio Spurs. • 11/14 at 7 P.M. and 11/15 at 6:30 P.M. Madison Square Garden, Seventh Ave. at 32nd St. (212-307-7171); $25–$75.

PHOTOGRAPH BY DAVID POLENBERG/THE MOTH.

LANDON *Continued from page 21*

John Gutfreund, then the CEO of Salomon Brothers, to investigate the Treasury-bond-trading scandal plaguing Salomon at the time. Within months, both Gutfreund and Lipton had resigned their positions in a confusion of misleading press releases and less-than-complete disclosures.

Like a good heavyweight, Lipton can take his punches and keep standing tall in the ring. To a large extent, that is the secret to his success: At the age of 71, Marty Lipton is one the last super-senior Wall Street lawyers still taking calls from clients. There is, in effect, no one else for a Sandy Weill to call. Arthur Liman has died, and Skadden, Arps name partner Joe Flom isn't in the fray, making Lipton's advice and presence all the more potent. As corporate law firms have bureaucratized, new-generation lawyers seem diminished and lightweight. "There are very few senior advisers left within the legal community," says Simpson, Thatcher executive-committee chairman Dick Beattie. "I think the world of Marty. He is very, very good. But if you look around, he is one of the last great ones standing. There are just not that many of them around anymore."

Lipton gets paid for his troubles, too—and not by the hour; the big money for Wachtell, Lipton comes from getting its slice of the Wall Street deals. The firm made headlines in 1988 for charging its client Kraft $20 million for two weeks' worth of work. In 2001, *Forbes* estimated Lipton's take-home salary as $4.5 million, making him the second-highest-paid lawyer (tied with his partner Herbert Wachtell) in the country. We will probably never know what Weill will end up paying Lipton for services rendered. Maybe $1,000 an hour, maybe nothing at all—Wachtell is a corporate client of Citigroup, and there are many ways it can get paid.

Interestingly, since the Lipton hiring, Weill has scored a big regulatory and PR coup in hiring the 37-year-old Sallie Krawcheck, a former star bank analyst and CEO of the research shop Sanford Bernstein, to become the CEO of Smith Barney's research and brokerage business. In one fell swoop, he jumped a few steps ahead of Spitzer by focusing attention on the Citigroup reform efforts as opposed to the Grubman drama. Getting defensive by going on the offensive—a Marty Lipton strategy if ever there was one. ■

cue

Kids

Edited by Susan Avery

Events

For Children

A Nu Play

The *mishegoss* continues with the Folksbiene Yiddish Theatre presenting the *Mazldiker Mystery Tour.* (See box.) • 11/17 through 11/29 at 11 A.M.; also 11/29 at 10 A.M. and 12/25 at 11 A.M.; PCMH Theatre, 344 W. 36th St. (212-307-4100 or folksbiene.org); $18 grown-ups, $15 kids up to age 11.

To Market, to Market to Do a Mitzvah

The Jewish Cultural Shuk at the 14th Street Y offers up a Middle Eastern marketplace, music by the Klezmatics, arts-and-crafts sessions, a puppet show, and Jewish workshops. Call for schedule particulars. (See box.) • 11/16 at 7:30 P.M. and 11/17 from 11 A.M. to 5 P.M.; 14th Street Y, 344 E. 14th St. (212-780-0800, ext. 276); $10 grown-ups, $5 kids.

Einstein Babies

Learn about the theories of Albert Einstein, the most famous scientist of the twentieth century, at a new exhibit of the American Museum of Natural History. Follow the man as he recognizes the speed of light and discovers that energy and mass are related and that space and time are not absolute. Lots more on Einstein's social and political perspectives, as well as a look at his personal life. 12/14 at 10:30 A.M. and 1:30 P.M. is "Einstein for Everyone," where kids conduct experiments and learn about black holes. • Exhibit opens 11/15; American Museum of Natural History, Central Park West and 79th St. (212-769-5100 or amnh.org); $12 grown-ups, $7 kids; classes are $25.

Light the Tree, Princess

An event fit for royalty, the Disney Princess Tree Lighting Ceremony includes appearances by Snow White, Sleeping Beauty, Belle, Cinderella, and skating champion Michelle Kwan. Holiday-craft activities are followed by the tree lighting and a meet-and-greet. • 11/14 from 2 to 6 P.M.; Toys 'R' Us, 1514 Broadway, near 44th St. (646-366-8855); free.

Leaping to Broadway

Leaping from the pages of the children's classic is *A Year With Frog and Toad.* This new musical at the New Victory Theater follows animal friends through a year of amphibious anecdotes, along with a live band. Mark Linn-Baker plays the toad. • 11/15 through 12/1; New Victory Theater, 209 W. 42nd St. (212-239-6200 or newvictory.org); $10–$30.

Talking Turkey

Discover interesting facts about our seasonal feathered friend at the Alley Pond Environmental Center through hands-on activities such as quill writing and feather zipping. Meet Tom Turkey and some non-feathered friends. Join in on a sing-along, take a nature walk, and have a snack. • 11/16 and 12/1 from 10 A.M. to noon for 3- and 4-year-olds; 12/1 from 1 to 3 P.M. for 4- and 5-year-olds; 11/24 from 1 to 3 P.M. for 5- and 6-year-olds; and 11/23 from 1 to 3 P.M. for 6- to 8-year-olds; Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston (718-229-4000); $16.

Art Explorers

Family Fun Days at the National Academy of Design Museum encourage kids to explore original works of art on view in the galleries and engage in activities that reinforce the artworks' historical angles. • Saturdays 11/16, 12/7, 2/15, 3/22, 4/5 from noon to 2 P.M.; National Academy of Design, 1083 Fifth Ave., near 89th St. (212-369-4880 or nationalacademy.org); $8 grown-ups, $4.50 kids and seniors.

Doin' Wheelies

Learn how to use hand tools safely and create your own toys with moving parts at the Long Island Children's Museum. • 11/23 and 11/24 at 11 A.M., 12:30, 2, and 3:30 P.M.; Long Island Children's Museum, 11 Davis Ave., Garden City (516-224-5844 or licm.org); $8.

Celebration

Such a Pleasure!

Like most other Jewish kids growing up in the seventies, I had no idea what my grandparents were talking about when they yammered on in Yiddish. Which was fine: It wasn't cool. A teenage Joanne Borts, however, was frustrated. "It was a secret language," she explains. "They spoke Yiddish so that the children wouldn't understand what they were saying." Now, says the fortyish director of the **Mazldiker Mystery Tour,** her goal is to pass on that secret language. The show, which opens this weekend, is a series of parodies performed mostly in English that sneaks a few Yiddish words into the audience's heads. Shrek makes an appearance on the game show *Fir Factor;* Harry Potter becomes Hershel Putter, and performs magical incantations along with his classmate Nebush Longbottom; musical numbers include "Hello, Daled!" and "Alter Donald Had a Farm." After the show, grab a bisl latke at Bagel Maven, a local favorite (362 Seventh Avenue, at 30th Street), and head down to the **Jewish Cultural Shuk** at the 14th Street Y. Parents can shop at the Israeli marketplace while kids are entertained by a ventriloquist show, Hanukkah arts and crafts, sing-alongs, and a Yiddish corner for storytelling. A blessing on your head. (See "Events.") S.A.

MUSIC MACHERS: The stars of Folksbiene Theatre's *The Mazldiker Mystery Tour,* in the studio recording a cast album.

Sales & Bargains

Continued from page 44

to 80 percent off. 603 Washington St.; cash only; 11/15 (8:30–6:30); 11/16 (10–6); 11/17 (noon–5).

Judith Leiber's glittery minaudières and other festive bags are half off, from $50. 20 W. 33rd St., second fl. (212-736-4244); A.E., M.C., V.; 11/14 and 11/15 (8:30–3).

Jenne Maag's Nolita boutique is clearing out tailored suits, flattering trousers, and fine wool sweaters (from $110). 29 Spring St. (212-625-1700); A.E., M.C., V.; 11/18–11/30 (Mon.–Sat. 11–7; Sun. noon–6).

Kenneth Jay Lane's fabulous *faux* baubles are at least half off, from $8 for earrings. 20 W. 37th St., ninth fl. (212-868-1780); M.C., V.; 11/18–11/21 (10–3).

Knoll's iconic modernist furniture (designers like Florence Knoll, Eero Saarinen, Arne Jacobsen) is being offered at up to 85 percent off. 60 Spring St. (212-343-4125); A.E., M.C., V.; 11/14 and 11/15 (10–6); 11/16 (11–5).

M.A.D. has a selection of luxurious knitwear (usually sold at Searle and Henri Bendel) on sale for 60 percent off. 58 Thomas St. (212-608-7680); checks accepted; 11/14–11/16 (10–6).

MAXX New York is offering 40 to 60 percent off everything from classic bags to trendy fringed suede hobos ($88). Prices start at $30. 385 Fifth Ave., at 36th St., Ste. 1010 (212-679-3220); A.E., M.C., V.; 11/19–11/27 (Mon.–Thurs. 10–6; Fri. and Sat. 10–5).

Soho Stroll, a neighborhood shopping fête, means discounts and free champagne at your favorite downtown boutiques and restaurants. For information, call 212-274-0550 or check sohonyc.org; 11/16.

Nina and **Delman**'s women's shoes are half off ($30 to $120). 730 Fifth Ave., near 56th St., eighth fl. (212-399-2323); A.E., M.C., V.; 11/13–11/15 (10–7) and 11/18–11/20 (10–7).

The Triple Pier Antiques Show means 600 dealers selling everything from furniture and jewelry to toys and folk art—all in one place. For locations and hours, call 212-255-0020 or check stellashows.com; admission is $12; 11/16 and 11/17. ■

PHOTOGRAPH BY JENNIFER DUMAS.

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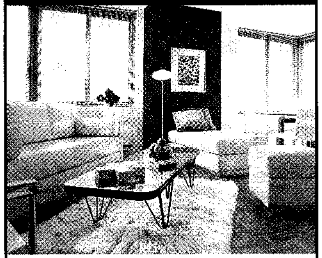

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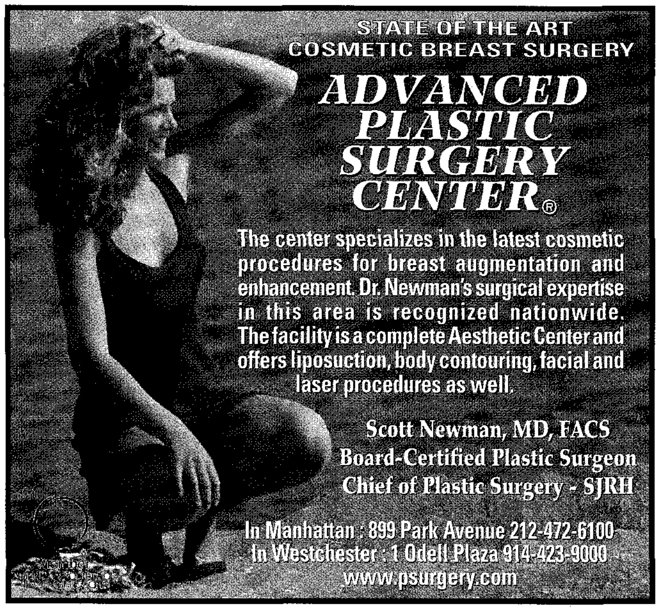

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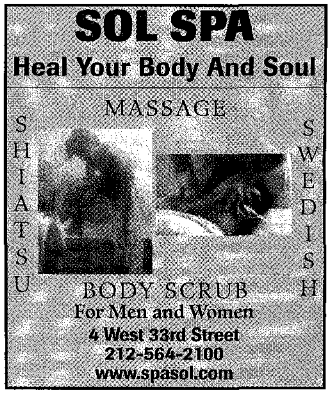

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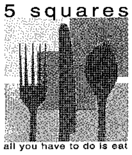
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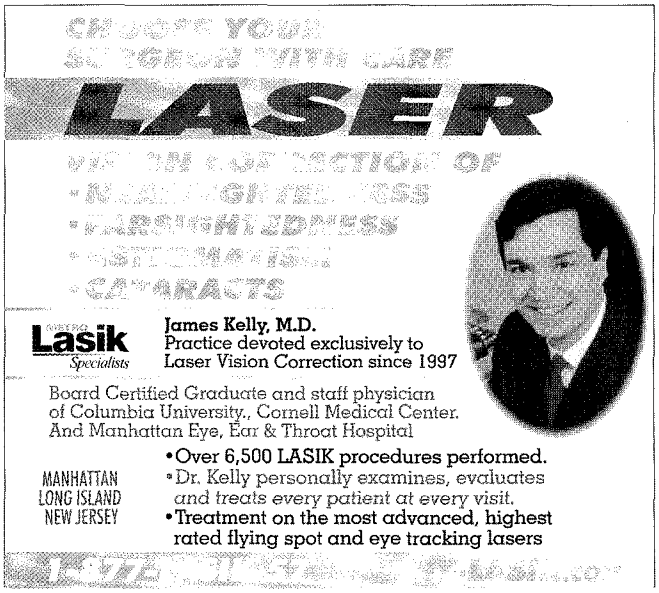
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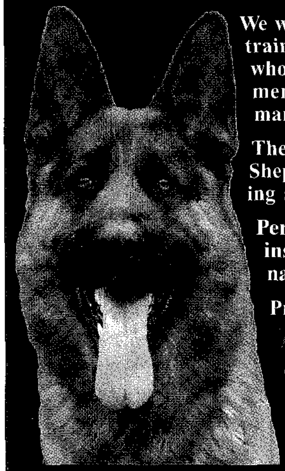

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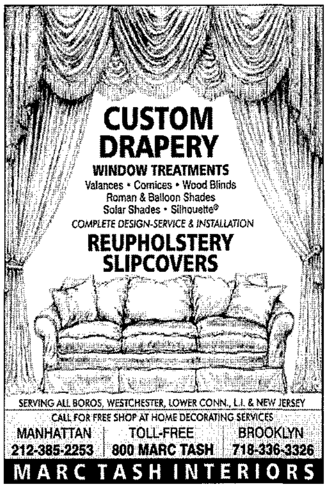

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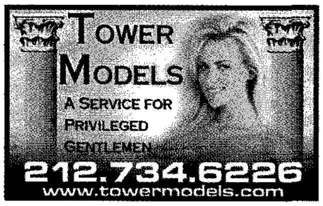
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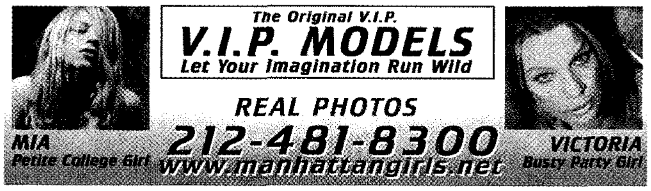
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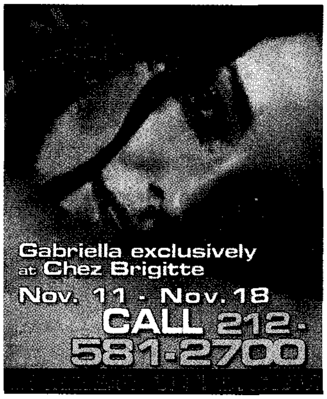
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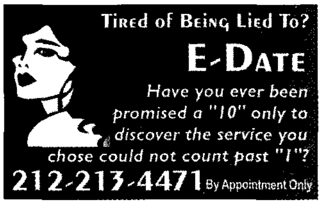
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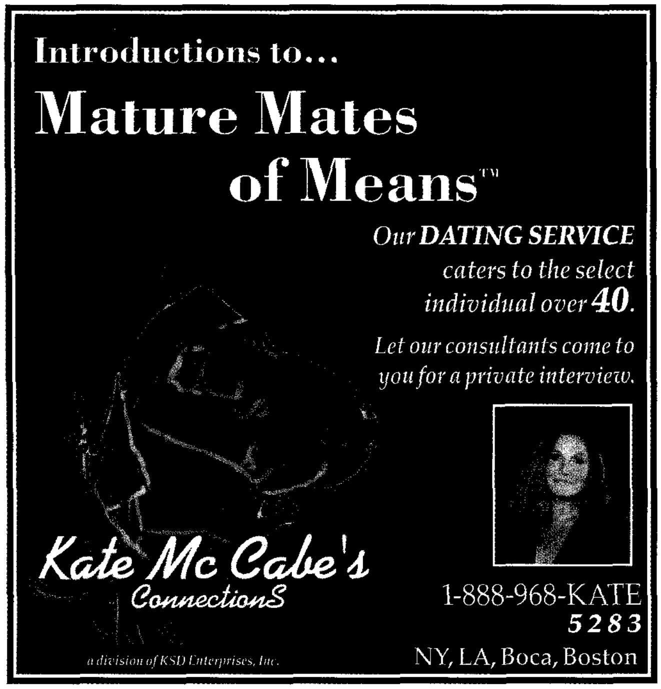
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Dear Asian Girl—Due to a series of flukes, miscues and so many missed opportunities that I'm permanently bruised from kicking myself, we haven't yet managed to meet. So, please view this little ad not as a facile, facetious come-on, but a heartfelt plea to destiny to set things right once and for all. Sitting here typing is a strikingly handsome, 5'10", 175-lb, 37-year-old, never-married, commitment-friendly Jewish guy. When not cursing fate, I'm running my own business, traveling, working out and eating Beluga caviar on Tostitos by the glow of the TV. Like all great, misunderstood geniuses, I have an abiding faith that after all the trials and tribulations of this shopworn swinging single's life, a gorgeous and ethereal Asian woman (24-34) is going to sweep me off my feet and redesign my wardrobe. In return, I'll keep things funny, fun and interesting forever. So, if it's you I keep missing, please send me a note and photo. heartfeltplea@aol.com 3272✉☎

Gay White Male—37, witty, fit, Tom Ford look-alike, very social, 5'9", 155, seeks slim gay male under 5'9", with dark features, great smile and sense of humor, who is a good kisser and likes to be busy/make plans. My passions: NYC, restaurants, Hamptons, travel, arts, R&B, current events and great films/actors. Any race okay. 3296✉☎

Antarctica, Anyone?—Educated, multi-faceted, attractive single male unexpectedly seeks adventurous, very intelligent female for Christmas/New Year's 17-day cruise to Antarctica and the Falkland Islands on ice-strengthened small ship, with shore landings and expert lecturers. This is not for the bored, bashful, unimaginative or faint-hearted. If interested, call for info. 3290✉☎

Tall, Very Pretty, Slim—Single white female - loves humor, hiking and the arts. Seeks single white male for serious relationship, 36-48. Photo. 3251✉☎

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Attractive, Slim—Professional, FL Jewish lady seeks accomplished man, 58 plus. 3274 ✉

Gay White Man—67, retired, nonsmoker, seeks friendship with younger male who is well-built, level-headed, and can relate to the needs of an older man. No con men, no drugs, no games, no tattoos. 3291 ✉

Financially Secure Man—Educated, *unencumbered, healthy, slender, 60s, seeks* brainy Jersey lady, 5'7" plus, to 50s, physically robust/strong/solid. 3247 ✉☎

Seeking Intellectually Gifted Woman—Truly bright, truly pretty, easygoing, bemused while in life's complexity, in her 50s. I am an intellectually gifted, very attractive, very funny Renaissance man. I am a PhD psychologist, psychoanalyst, researcher in pain via hypnosis, jazz pianist, composer, black belt. Please: not just museums and fine restaurants. Object: good-looking male and female Woody Allen without anhedonia. 3246 ✉☎

Our NJ Mom—Is very pretty, smart, a successful professional who looks too young to be a (Jewish) grandma! She is upbeat, loving and fun. She has everything but the right partner: an active, accomplished man of integrity, 55-65, worthy of her trust, respect, affection and more. 3279 ✉☎ with photo.

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***Lesbian**—50ish, great-looking, secure, hip,* NYC out professional with a lot to offer, is interviewing for similar. Age unimportant. Short bio/photo. 3278 ✉

Let's Fall In Love—Pretty blond, divorced Jewish professional - bright, cultured, vivacious, slender, loving, seeks nonsmoking man, 55-72, for autumn in NY and April in Paris. Photo/letter. 3281 ✉

Marriage-Ready—Financially secure male, early 50s, 5'9", 180 lbs, handsome, physically fit, seeks attractive female, 30-early 40s, for marriage and possible child. Enjoys travel, dining, outdoors. Note/phone/photo a must. 3275 ✉

Pretty Professional Gal—50s, seeks fun-loving guy for love, happy times. 3263 ✉☎

***Attractive Black Lady**—Looking for a male,* 40 plus, who is secure but sensitive. Nonsmoker, please. Photo a must. 3294 ✉☎

Nice Package Inside/Out—This pretty Park Avenue professional who's fit/flexible, desires a 53ish, friendly/fit/focused Jewish mensch. 3295 ✉☎

Beautiful, Classy, Great Figure, NYC—Lady seeks educated, cultured, tall, trim, fit male, 50s-62. Lincoln Center, arts, travel, fine dining. Photo/note. 3288 ✉

Traditional Man, 45—Financially resourceful, generous, educated, attractive, Caucasian, 5'11", medium build, no children, seeking down-to-earth, passionate, curvaceous, loyal woman, 25-50. Race/nationality open. Tri-state area okay. 3265 ✉☎

Super-Fit, Green-Eyed Blond—42, seeking male. On my coffee table: Travel & Leisure, Food & Wine, Health & Fitness, Wall Street Journal, NY Times, Outdoor Magazine. And you? 3258 ✉☎

May-December Romance—Physically fit, professional white male, 38. Seeks slim, attractive female, 45-59. 3284 ✉☎

Attractive, Special, Lovely—Chinese lady seeks kind, warm, caring, successful, tall man, 50-60. Photo, please. 3282 ✉

Gay Female—Neo-Victorian, gothic-romantic Renaissance woman - artist, former editor/writer, sophisticated yet playful, fine wit. Loves city activities plus more. Physically fit. Seeks professional gay woman with clear mind, generosity of spirit, who values communication above all. 3271 ✉☎

Gorgeous Ex-Model—27, looking for a very successful, handsome single male, *30-50 years old, who is ready to be treated* like a king. Must be financially independent. 3276 ✉☎

Take A Chance On Love—Jewish woman seeks Jewish man, 50-65. Let's share our interests and life. I love the beach, travel, folk music, being with family/friends and taking time to smell the roses. Do we have something in common? Please write. 3283 ✉

Helen Hunt Look-Alike—Petite, mid 30s, looking for that special someone to share my life. I'm based in the Northeast and would like to spend some of winter in the South. Love to travel, cook, read. Enjoy all *cultural venues. Will come to NYC area to* meet you. Nonsmokers only. I am kind, loyal and willing to be devoted to the right man. 3297 ✉☎

F
S
ames
6
Swing Lessons
8:30 pm
7
MOMA
1:00 pm
Touch Football
3:00 pm
Ping-pong & Pool
9:00 pm
13
Blue Man Group
8:00 pm
Bowling & Bars
9:00 pm
14
White Water Rafting
9:00 am
Brooklyn Museum
12:00 pm
Guided Hiking
2:00 pm
orkshop
20
Ski Trip Weekend
6:30 pm
21
Metropolitan Museum
3:00 pm
Bourbon Tasting
8:00 pm
e Justine
ch Volleyball
27
Salsa Dance Workshop
8:15 pm
28
Long Island Wineries
10:00 am
Rock Scrambling
10:00 am
Chelsea Galleries
2:00 pm

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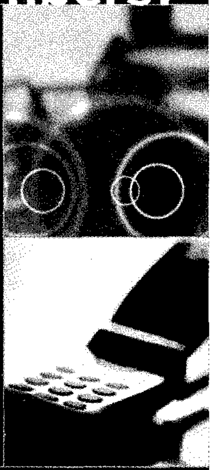

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Some Things I Love—Classical music, art, architecture, books, Italy, Paris. Single white male, 54, 5'5", looks 30s, nice-looking, athletic, warm, sincere, kind, playful, romantic. Seek artistic woman, American or Asian. artslover22@aol.com 3287 ✉☎

Beautiful Blond With Herpes—Seeks intelligent, understanding male. I'm 39, 5'6", intelligent and in great shape. nygrl516@aol.com 3280 ✉☎

Is It Meant To Be?—Vivacious, green-eyed brunette, petite, Jewish, nonsmoker, described as cute, warm - Marisa Tomei-type. Seeking upbeat, communicative gentleman, 40s, to share special times. 3260 ✉☎

Fit, Funny And Flexible—45, professional white male, self-made, well-evolved, nonsmoker - seeks mature, fit, attractive woman, 32-42, with long-term aspirations, big on playing in NYC, openness and laughter. 3269 ✉☎

Beautiful Asian Professional—37, 5'6", 100, long straight hair, warm, honest, accomplished, fun, seeks a gentleman - tall, educated, confident, successful. 3254 ✉☎ asian212@aol

Julianne Phillips Look-Alike—40-something, seeking Jewish, divorced professional man, 49-58, who is looking for love the second time around. Photo/note. 3257 ✉☎

Male, 47—Sensitive, intelligent, emotionally in-touch, communicative, great sense of humor - seeks a woman with similar qualities. 3292 ✉☎

Petite Blond, California Mermaid—Fishing to catch big fish in NYC for a bicoastal relationship. Me: extremely attractive, smart, slim and sexy Britney Spears lookalike, 30. You: self-made or retired, charming, high-profile, sophisticated and generous gentleman, 50-80, flies first-class or has his own jet. tanprincess@yahoo.com 3273 ✉☎

Tall (5'7") Blond, Blue/Green-Eyed—Single mother of a wonderful young child. Good-looking and fit 54. I'm a divorced professional woman, currently involved in the arts. Seeking a good-looking man with qualities such as intelligence, generosity, empathy and a great sense of humor. Someone who loves children and a family-oriented lifestyle. Note and photo, please. 3293 ✉☎

Own Brand-New Central Park Condo—Real estate tycoon and owner of waterfront homes, country club member. Share my lifestyle. Handsome and fit, 6', 50-year-old seeks fit female, 30-40. 3264 ✉☎

Meryl Streep Look-Alike—47, divorced, white Christian female, no children, seeking professional white male, 36-56. I'm 5'7", former model, long blond hair; enjoy dining, theater. Seeking a secure male to become my best friend. Photo appreciated. 3248 ✉☎

She Walks In Beauty Like The Night—Exuberant, vibrant, 53-year-old professional woman seeks male counterpart. 3266 ✉☎

One Of The Good Guys—Handsome, fit consultant, open-minded, with varied interests - nature, movies, sports and traveling. 47, 5'11", brown hair. Looking for a pretty, fit and intelligent woman to share fun times, good conversation and a lasting relationship. (914), (212), (203). Photo/note - will exchange. 3261 ✉☎

Man Seeking Soulmate—Handsome, very successful investment banker/broker, 36, well-educated, traveled, knows how to treat a lady. Looking for an exceptionally beautiful lady, 23-35 years old. Must be slim, intelligent and ready for a life of adventure and luxury in a committed relationship, possibly leading to marriage. 3277 ✉☎

A Real Sweet Guy—47, 5'10", handsome, very funny, playful, with even disposition. Active, fit - likes to bike, hike, jog, ski and more. Interested in most everything. Comfortable in jeans or tux. Financially secure with no children, and owns beautiful home. Seeks very attractive, nonsmoking female with similar interests, to share life and home together (kids okay). Photo a must for reply. 3286 ✉

Beautiful, Sexy Latina MD—40s, seeks professional, successful, high-quality NYC male, 38-55. 3259 ✉☎

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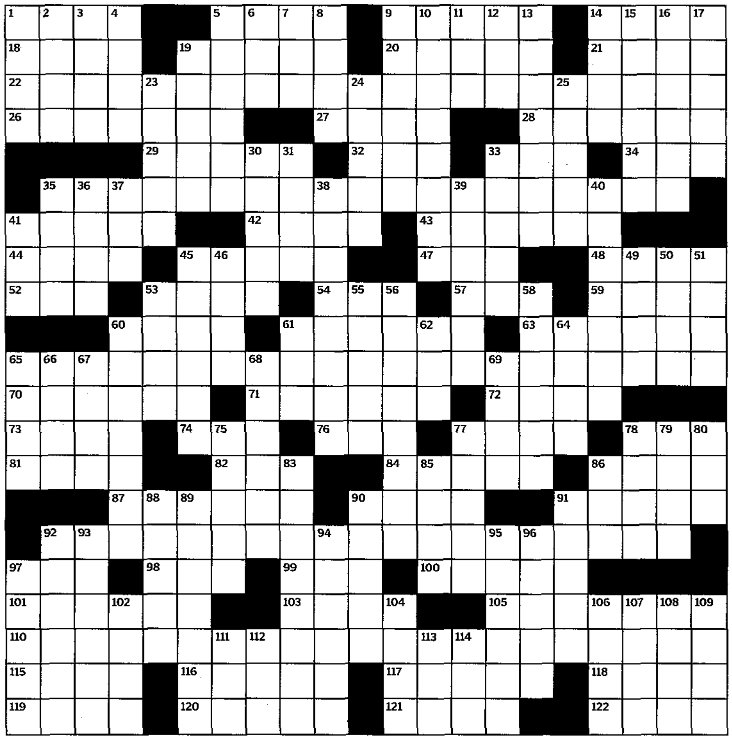

ACROSS

1 Lung division
5 Falling-barometer forecast
9 Golfers' transportation
14 "Don't Throw Bouquets ——"
18 —— plaisir
19 Opposite of sparse
20 Hi, in 50-Down
21 Dinghy
22 The recipe said: "Wash thoroughly"
26 "Much Ado . . . " fellow
27 Chief exec.
28 Theater district
29 Retort to "Am not!"
32 Floating zoo
33 Sunday talk from the pulpit: abbr.
34 Paul or Brown
35 The recipe said: "Use a corkscrew"
41 Relatives of the Tonys
42 Org.
43 "So we'll go —— a'roving": Byron
44 Hex
45 French wine region
47 Chem., for one
48 Fans' shouts
52 "—— who?"
53 Tenn. team
54 Drink on draft
57 Sunflower State coll.
59 Cleveland's lake
60 Clothing-tag information
61 Waken
63 Snarled mass
65 The recipe said: "Take cream and beat it"
70 More snoopy
71 Hero of Trafalgar
72 Actress Russo
73 Unperturbed
74 —— chi (Chinese exercises)
76 Brain scan, briefly
77 Former filly
78 Initials on a Tokyo plane
81 Baseball family name
82 Dam agcy. of 1933
84 "Oh, How —— You Tonight"
86 Metered vehicle
87 Committed the third deadly sin
90 A —— Able
91 Kin of orlon
92 The recipe said: "Freeze the whipped batter"
97 "Eureka!"
98 Short-lived Eg.-Syr. merger
99 Intruder in the grass
100 Cape Cod town
101 Church fund-raiser
103 Corp. V.I.P.'s
105 Monkeys with
110 So what shall I do for dinner?
115 Car scar
116 2, 4, 6, 8, etc.
117 Bicker
118 Against
119 Slight advantage
120 "The Divine Comedy" poet
121 Ink a contract
122 Ooze

DOWN

1 Not of the clergy
2 Racetrack shape
3 Lugosi of chillers
4 Face-powder shade
5 Changes the décor
6 No matter which one
7 Somewhat: suffix
8 Kind of tide
9 Provides banquet needs
10 Certain northern Americans
11 Seoul G.I.
12 Most-used English word
13 Italian resort near Monaco
14 "Mamma Mia!" pop group
15 "And —— good night"
16 Toymaker biggie
17 Traits of a culture
19 Milk mart
23 Some Netherlands cheeses
24 Attracted (to)
25 Broadcaster
30 Oodles
31 Approximately
33 Rounds before the final
35 His Rose was Irish, in a play
36 Austrian city on the Danube
37 Ave. between Pk. and 3rd
38 Salad green
39 Soaring projectile
40 Playwright Rattigan
41 Short-order citrus drinks
45 "Amadeus"
46 Power current: abbr.
49 Mythical ship
50 City on Hawaii Island
51 Partner of hide
53 Empathetic give-off, for short
55 Off the leash
56 Funeral orator
58 Blurts out
60 Causes of reactions
61 Took in calories
62 End of Butterfly's name
64 Top-notch
65 Indian of Peru
66 Score for Orr
67 Harald V's capital
68 Cutlery items
69 Epochs
75 Rose essence
77 Student's secondary specialty
78 Tarzan's love
79 Figure-skating jump
80 Adjective for Abner
83 Bordering on
85 Catcher's must
86 Capote, to friends
88 Customary
89 Flew en masse, as bees
90 Defunct New York hotel
91 Fragrance
92 Defrosted
93 Taunting the frosh
94 Disquietude
95 Pass in the marathon
96 Really want
97 Dwell
102 Oldenburg oldster
104 Geographical seven
106 School-affiliated gps.
107 "—— Kleine Nachtmusik"
108 Learning by repetition
109 Quick cut
111 A Sinatra ex
112 Barbie's beau
113 —— Lanka
114 Humpty Dumpty, essentially

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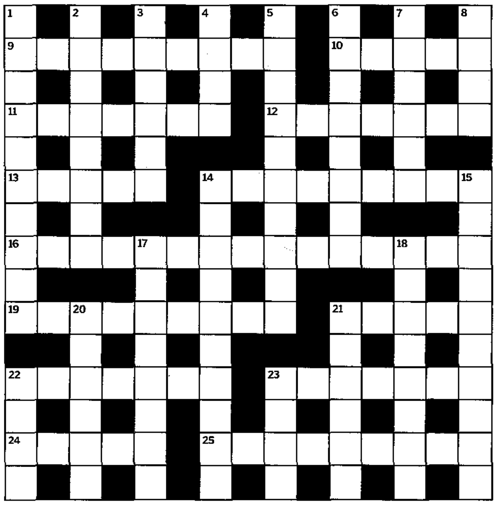


ACROSS

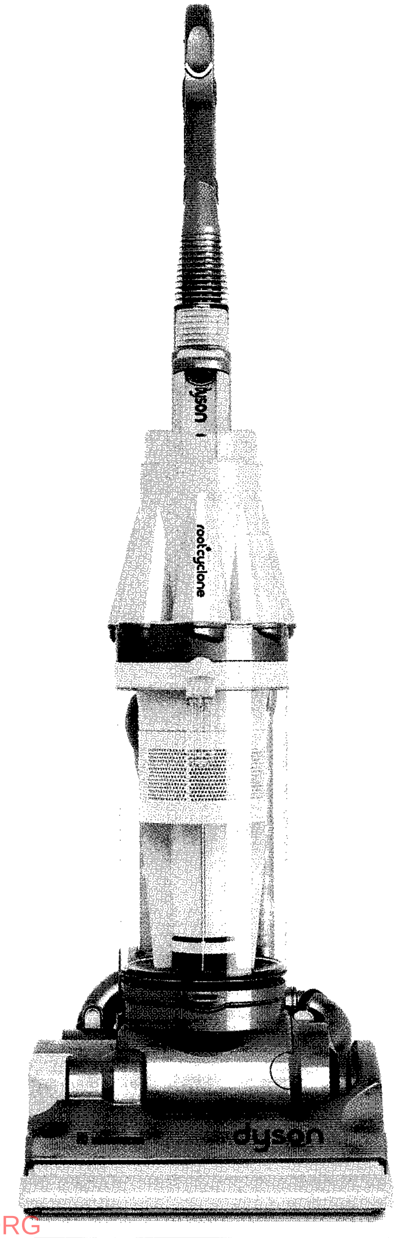
9 No way! A trainee soldier needs one for remembrance. (9)
10 Egg producer wants nothing to change. (5)
11 Hand that's straightening things out, reportedly. (7)
12 Storage space for the ministers. (7)
13 Papers resorting to smear tactics? (5)
14 Eager to change fellows thought at first to be in accord. (9)
16 People from Calais and Cracow join in grand wood activity. (6-9)
19 Pass judgement on one held inside with sensitivity. (9)
21 Office worker with time to prepare lure. (5)
22 Fifty hold out after sailor returns with iron pigs. (7)
23 Goodbye, little sausage! (7)
24 Bender being moved? (5)
25 Frank dined with the contestant. (9)

DOWN

1 Steamship taking this time to float into frozen hazards. (10)
2 Speak with force like Hook, for example. (8)
3 Graduate thus starting to study the fundamentals. (6)
4 Past generation initially impatient to get going. (4)
5 Bach said to be on a roll with composer's penultimate boat song. (10)
6 The last people to get drinks? (8)
7 Indian born to pussyfoot? (6)
8 "A pathological sac," said Sister, with no hesitation. (4)
14 Staff supplies found after plane crash. (10)
15 Drunk stays below, where few can walk straight lines. (10)
17 I take chances around bends. (8)
18 Incorruptible? I'm only human! (8)
20 Partners inside only changed leg wear. (6)
21 This includes points for a dissertation.(6)
22 Little one is produced by degrees. (4)
23 Council's top social worker is not able to. (4)

SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 77.

Unlike other vacuums, the suction power of a Dyson doesn't decline.



lthough manufacturers are reluctant to admit it, other vacuums on the market today uickly get clogged and lose suction. Not Dyson. In fact, after picking up just ten unces of dust, a Dyson has double the suction power of other vacuums. And now, s here in America. So, come see a Dyson today. It's the vacuum. Reinvented. r more, visit www.dyson.com. **Available now at The Terence Conran Shop.**

James Dyson

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